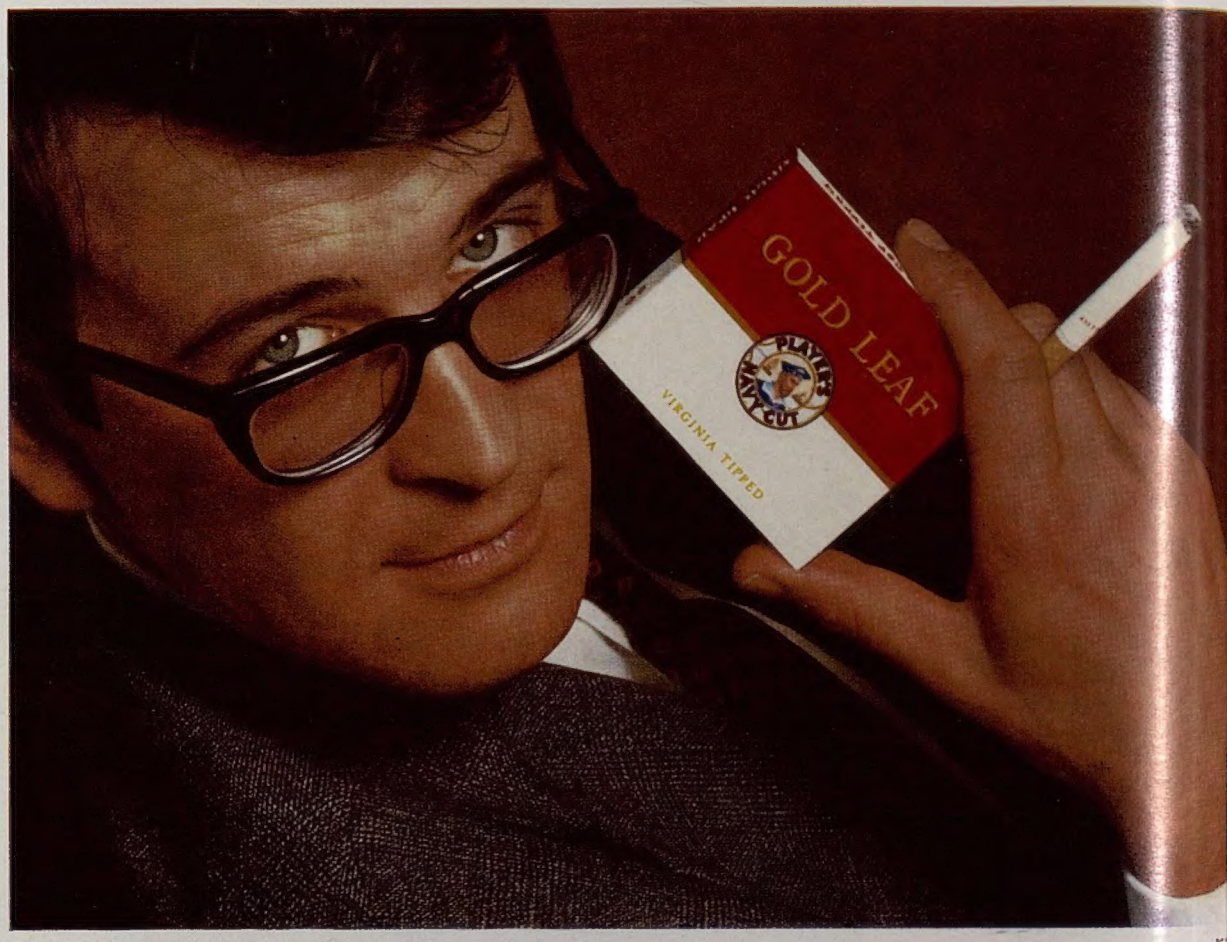
25 JUNE 1966 2s 6d

london life

This is Gay Green, secretary, just 19, in her first job. She shares a flat with three other girls in St John's Wood, goes home to Henley at weekends, dresses elegantly, thinks intelligently, moves with confidence. She is interested in Wimbledon, both the game and the clothes, reads widely, calls at art galleries, goes to plays and films. There's something about all these things in London Life, and on page 11 more about Gay Green and London's secretaries . . .

PS THERE'S A FULL GUIDE TO WHAT'S ON, TOO

We've got taste...



Gold Leaf taste

It's the real taste of great Virginia tobacco, specially imported, specially blended, specially packed. We Gold Leaf smokers enjoy the taste of one of the great cigarettes. ***Join us...*** *4/7 for 20*

INSIDE

Brigitte Bardot's first major film since *Viva Maria* – she has only been glimpsed in *Masculin et Feminin* this year – will begin shooting on 15 August in London. Called *The Prologue*, and directed by Serge Bourguignon, it will be Bardot's first attempt to film in London since *The Ravishing Idiot*, which was taken back from London to a Parisian studio after enthusiastic crowds made shooting in Hampstead impossible. *The Prologue* is the first film to be made by a company called Les Films du Quadrangle, headed by Robert Abraham, he is in fact Bob Zaguri, constant companion of BB for the past few years.

And he is also apparently setting up a TV spectacular for his good friend.

It will be called *Brigitte Bardot's Paris*, a sequel to Loren's Rome, Mercouri's Athens, and Taylor's London. His partner in this is to be Pierre Salinger, who, as Press Secretary to President Kennedy, invented the whole technique by persuading Mrs Kennedy to conduct a TV White House tour.

Charles de Temple's golden sculpture of Rica Diallina has taken the fancy of Pathè Pictorial. They turned up last week at de Temple's studio to film him at work on the first clay model, set up batteries of lights, switched on, and melted his first week's work.

The Marquess of Bath has invited Ginnie, the cheetah who appears with Rita Elen at Raymond's Revuebar, down to spend the weekend with his lions at Longleat. Ginnie has been in quarantine since he arrived here in January, and hasn't been allowed outside the club: in July the quarantine ends, and he will be able to get his first real exercise. Rita Elen thinks Longleat is a marvellous idea – so does the Marquess; the London Zoo, when asked, commented "if the roaming ground is large enough, a cheetah would keep to his own territory and never meet the lions. But it is rather a risk." While Ginnie is at Longleat, the Marquess himself will be away in Addis Ababa, seeking yet more lions for his 40-strong pride: with night-club experience?

The Connaught Rooms are the first major London restaurant to acknowledge publicly that the Selective Employment Tax will mean higher prices. From 5 September, their banqueting charges will go up by 2s 6d a head. Several other hotels and banqueting rooms are expected to follow suit shortly – one major West End hotel is considering covering

continued overleaf

LONDON LIFE
INCORPORATING THE TATLER

Gay Green (pictured by Peter Akehurst) is a 19-year-old secretary. Like many girls in similar jobs, she sees her present position as an eventual "in" to bigger things. Page 11

Alan Whicker first came into our lives on TV's magazine programme, Tonight, *and presently on BBC-2's* Whicker's World. *Now Olga Deterding is entering Whicker's world. Page 24*

Joan Fontaine has just finished filming The Witches. *Although she has made her home in New York, she has been visiting London all her life. How does she see the world's capital? Page 38*

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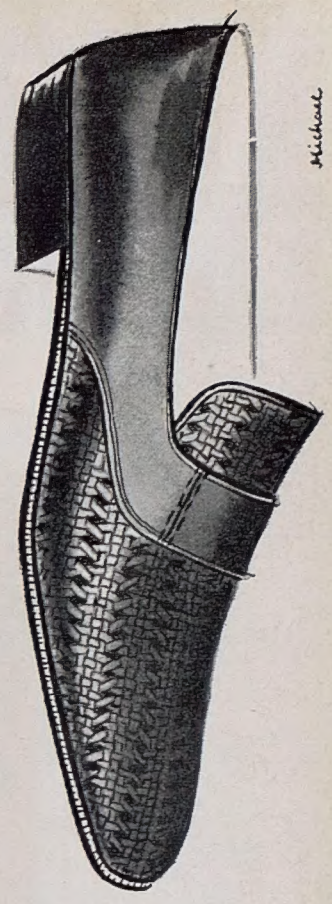
AND, OF COURSE . . . Our easy-to-follow guide to everything that makes London the hub of entertainment: its night life, the theatre, the cinema, music, ballet, opera, art galleries, restaurants and sport . . . beginning on page 42



For airy comfort and lightness — a new interwoven look 'Oberon' by Bally of Switzerland

Bally
LONDON SHOE

NEW BOND STREET W1 • OLD BOND STREET W1
REGENT STREET W1 • SLOANE STREET SW1
KING'S ROAD-SW3 • GOLDERS GREEN NW11
ALSO KING STREET MANCHESTER

INSIDE LONDON LIFE

continued

their extra costs by charging a booking fee for holding tables.

Taylor of London, the perfumiers, have bought a brougham from Rothmans, and propose to use it for all their Central London deliveries, beginning next week. It is being painted black and yellow, a coachman has been measured for black and fawn livery, and stables found.

Freddy Lennon, John's father, has decided to quit show business for good, settle down, marry his barmaid friend Trudy Harris, and write his autobiography. "It will

contain," he says, "a lot of facts about my son's early life not previously known, and a lot about the pop world and what people did to me when I made my record *That's My Life*."

Oscar Woollens, who supply furniture for the Bond films among others, have just acquired from Cologne something called The Bomb Chair. Shaped like an orange with a slice taken off, the fibreglass cocoon costs £229 – and if turned to the wall closets its occupant in soundproof privacy.

Hugh Hefner's own pre-opening party at the Playboy Club is on Tuesday, 29 June. The day before Bunny Mother, Cindy Bury, is holding a small party for friendly journalists. But the very first party of all will be on 24 June. Publisher Gareth Powell, whose New English Library distributes *Playboy* Magazine over here, has taken the club to entertain the wholesale and retail newsagents' trade. Strict security will be observed to keep out the national Press and photographers – although the book trade press will be welcome.

Dave Cash, undeterred by cracking three ribs while go-karting at a Stars for Spastics show, has been trying out a Formula 4 racing car down at Brands Hatch. Cash, before he came to join the off-shore pirates here, used to race his own Lotus in Canada, and the temptation has seized him again. "I'm probably going to buy another racing motor," he says.

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*After much debate, a major airline has just rejected a complete advertising campaign based on the slogan "A little bit of heaven," which was to be illustrated by beautiful jetliners silhouetted against blue skies. At the last minute, an executive pointed out that the next line in the old song is "Fell from out the sky one day."**

*Words from *A Little Bit of Heaven* by permission of B Feldman & Co.

A Leyton ironmonger offers with every saucepan sold a small tin. Opened, it reveals an oyster. The blurb on the wrapping claims: "This is a genuine mother oyster with at least one authentic cultured pearl. The purchaser will be the first to set eyes on it as from the time of conception the oyster has not been opened or X-rayed."

Anna Palk, who has just finished filming *The Frozen Dead*, is taking cooking lessons. "I've been going to these council classes every Monday and Tuesday," she says. "The very first meal I tried to cook for my husband and a very

important business contact went fine until we got to the sweet – and our guest had to leave the room in a hurry when my toffee sauce glued his false teeth together."

The Trustees of Tower Hill, who include the Duke of Gloucester, General Sir William Pike and Sir Rupert de la Bere, are considering a memorial to the 70 men who were executed there. Among the distinguished victims were the Duke of Monmouth, Sir Thomas More and Archbishop Laud.

Inspired by the recent successes of other "anthology" series – groups of plays having themes, but not characters, in common – ATV are planning a 13-programme dramatic series for the autumn . . . on Courage.

Peter Oldfield, who became senior partner of Knight, Frank & Rutley this year, is at present preoccupied with the effort to do a favour for an old friend – Dame Margot Fonteyn. "I am helping to look for a site for the new Royal

Academy of Dancing school, of which Dame Margot is the President," he says. "We are searching for somewhere near a Tube station, but it has to be within the financial limits of the Royal Academy."

The FBA Gallery in Suffolk Street is showing until 2 July a joint exhibition of the paintings of Henry Carr, RA, and Sebastian Carr. They are father and son. Carr senior, who is 72, says: "I cannot ever recall a similar family show in London."

Major D O Dixon of Chelsea is organising a meeting at the Machine Gun Corps Memorial, Hyde Park Corner, on 1 July to mark the 50th anniversary of the Battle of the Somme.

London Transport are having metal bars screwed across Underground ticket-windows to frustrate snatch thieves.

Poor clergymen, or ex-officers, over 49, born and resident in the UK, and members of either the Church of England or of Wales, have just a fortnight left in which to apply to Tancred's Charities, Lincoln's Inn, to secure a charitable pension of £150 a year for life.

Christmas is but 155 shopping days away - so a firm called Kar Kee Tags has thoughtfully written to remind us not to leave gift-buying until the last minute.

Stilton-lovers may like to know that the King of English cheeses is out of season at the moment. Although most restaurants and grocers have it available, Wheeler's will not stock it at this time of the year. "It is very difficult to get a good one at this time," they say, "and we will not serve it since customers would complain if it was not the best." Apparently, according to the cheese industry, Stilton is usually made in the spring and matured until November, and in the summer it can often therefore be rather white and sharp. Well, well.

Benny Green finished the first draft of his first novel last week. Asked if it was sold to a publisher, Green said: "That's no problem. I know I can sell it, I just wasn't sure I could write it.'

The Ancient Society of College Youths propose to peal over 5,000 changes on the bells of St Michael, Cornhill, on Saturday, 23 July. That should discourage any gnomes in the neighbouring Bank of England.

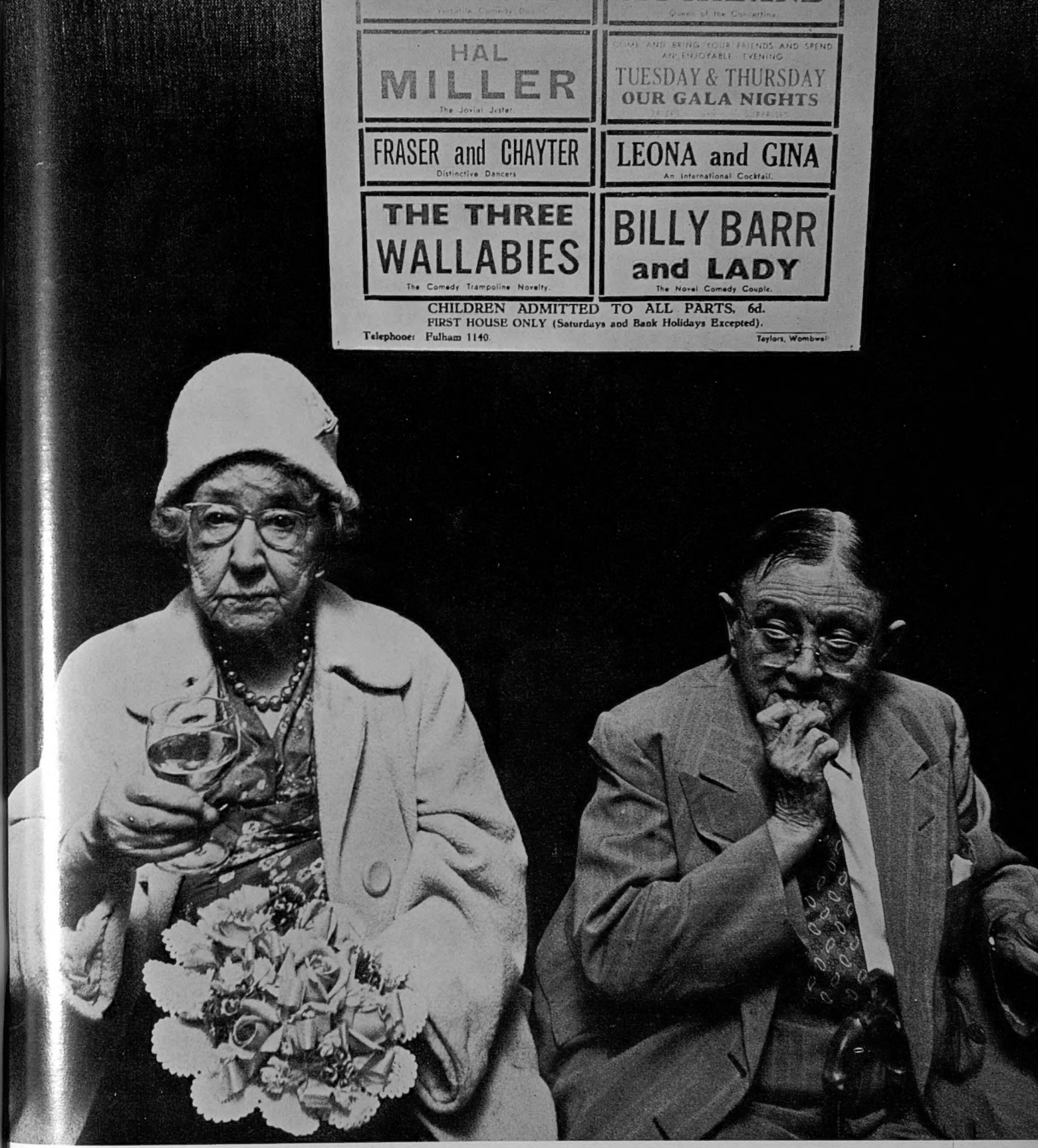
Fellows of Balliol have reluctantly forbidden one of their number to entertain guests at High Table in future. "His guests have always been noisy," explains a colleague. "But last week one of them set fire to the carpet."

Mrs A E Samuels, wife of the Chairman of the GLC Public Health Services Committee, travelled to Dundee last week to launch the Council's newest vessel – the MV Bexley. It is a 280-foot-long vessel of 2,285 tons, accommodating eight officers, 20 ratings, with television rooms and showers. The proud Bexley will run daily from Beckton in the borough of Newham to the Black Deep in the North Sea. Its cargo: 2,250 tons of what the GLC call sludge, which it will tip into the Black Deep.

Sue Kirby, who is touring the country at the moment with the all-girl pop group The She Trinity, is the daughter of American Jack Kirby – who draws the

Captain Marvel strip. "All the family have been used as models," she says, "and most of the monsters are based on me, pulling faces."

The Battle of Hastings will not now be refought this October to mark the nine-hundredth anniversary. After a year's negotiations, the Ministry of Defence have apparently decided against lending the organisers of the pageant the necessary number of soldiers. "We did not feel," said a spokesman last week, "that this would help the men's training."



AND NOW LADIES AND GENTLEMEN, IN COMPLETE CONTRAST, WE PRESENT . . .

The celebrated cry of the Music Hall compere sounds faint, if at all, these days. But many times Flo Hastings and Wee Georgie Wood have listened to it in the wings, waiting to go out there and wow them. Waiting in the wings again, she with champagne and a bouquet, they sit. This time in the foyer of the National Film Theatre before seeing one of the rarest collections of filmed Music Hall acts. Flo Hastings is 96, one of the oldest living Music Hall stars. There are film clips of her dating back to 1890. More than 25 acts were represented in the film, including those of Marie Lloyd, Will Fyffe, Dorothy Ward and Charlie Chaplin. Wee Georgie Wood, who first appeared on the stage at the Shepherd's Bush Empire in 1909, has topped the bill all over the world with his juvenile sketches. His age is one of those mysteries, but he still appears from time to time. *Picture by John Kelly*

WIMBLEDON WHERE 489 MEN AND WOMEN WANT TO BE THE WORLD'S GREATEST

Wimbledon is here again with its frilly pants, floppy hats and Bath-bun teas. But it is not all strawberries and cream. There are tears and tantrums, as 400 men and women battle to reach the Centre Court finals. Nerves are strained as umpires and judges swivel their necks to watch every movement. Off court there are rumours of wild parties. What really happens? *London Life*'s photographer was at the first *official* party at Simpson's Services' Club (right). And reporter JOHN McLEOD tells the behind-the-courts story from Wimbledon.

The biggest tennis showpiece in the world is well under way at Wimbledon. Until 2 July, the best players available from 35 countries will fight for fame and titles or the consolation of near-greatness.

They will use 11,000 tennis balls as they battle to the finals, will be watched by 250,000-300,000 paying spectators, and will induce millions more to stay indoors – irrespective of weather – to see the spectacle on television.

Three hundred men have qualified for this 78th tournament, including 280 who covet the men's singles title.

The women

And 209 women out of 225 acceptances are bent on winning the women's singles title from Australian Margaret Smith.

For the five championship events – men's and women's singles, men's and women's doubles, and mixed doubles – the 525 competitors will play 411 matches.

Sixteen courts are being used, but the glamour and atmosphere hinges on the Centre Court, where most of the 11,000 seats have been allocated and paid for long before the tournament opened on Monday. Centre Court tickets were sold in advance for £1 7s 6d, but a small allocation is kept back daily and sold at £1 2s 6d a head.

Since Spencer Gore won the first singles title in 1877, the Wimbledon fortnight has developed into the world's foremost tournament, and players all over the world spend years striving to attain qualifying standard.

For seven months in the year they play circuits in the Caribbean, America, Australia, South Africa and Europe. But the ultimate aim is to qualify for Wimbledon.

Besides the glory of winning a title, a strong financial incentive underlies their aspirations.

Some world-class, top-seeded players can be very well off, although they must remain amateurs. Minimum paid in expenses for Wimbledon is around £50 a week for overseas players.

Men and women of international status can afford to live in London's leading hotels. But many bottom-rung players have to find flatlets and bed-sitters in cheaper areas of the capital, and the suburbs.

They are seldom seen at the abundant parties which are given throughout the fortnight. Many of the women are known to spend the evening washing and ironing their only playing dress.

The poorer men find it impossible to join the occasional card and roulette sessions with wealthier rivals.

Gambling, drink and the inevitable romances are seen, but seldom spoken about, by Wimbledon officialdom and devotees. It becomes increasingly prevalent annually, but the tournament "Old Guard" prefers not to acknowledge it openly.

Firm views

Some people connected with the championships have firm views. They categorise the players thus:

(a) the drink-only-tomato-juice, early-to-bed-at-all-costs, super-dedicated player, who, from the age of 15 or 16, aims for world-class performance and a Wimbledon title;

(b) the sensible players, with near-star ability, who realise over the years that only application and training will take them anywhere near the top;

(c) the "fringe" players, with abundant talent, but lacking in self-discipline, liking the social whirl, and taking more from the sport than they put into it. Another uncontrollable element, viewed with distaste by the tournament administration, is the ticket "racket," in which some former top players and even some former officials have figured in the past.

Attempts have been made to curb this, even to the extent of giving players their ticket allocation weekly, instead of a block amount for the full tournament. But still irregularities occur.

Complaints

Regular touts who blatantly offer Centre Court tickets daily have even been known to complain about encroachment on their activities by some little-known players, and long-haired youths who have come to see a quick return by selling tickets round the courts.

The racket is difficult for officials to stamp out, though, for approximately 100,000 applications for tickets are returned annually.

Despite the quick profits on the fringes of Wimbledon, it is significant that there is no vast amount of money readily available for administrative bodies.

For the championships, the All-England Lawn Tennis and Croquet Club forms a joint committee with the British Lawn Tennis Association. The LTA gets the residue of receipts – usually in the region of £50,000 – after the club has deducted its total annual expenses.

The Association is also given a £4,000 Government grant, and manages to levy about £6,000 at 1s a head from all players in affiliated clubs. But generally its total income is only about £70,000 . . . and it has to pay £20,000 in tax.

This financial problem also probably accounts for the fact that the umpires receive only a meagre allowance for meals and travelling expenses. There are 160, under Chief Umpire Bob Chatham, the 69-year-old honorary secretary of the Lawn Tennis Umpires Association.

He has been in charge of Wimbledon umpiring for five years, and is in his office 12 hours a day during the championships.

Essential qualifications for an umpire are enormous powers of concentration, infallible knowledge of the rules, and first-class eyesight. He undergoes a 12-month trial period, umpiring minor matches under supervision, graduating slowly to the better courts at Wimbledon. Generally, he will not be considered capable of handling a Centre Court final until he has had five years' experience.

Bob Chatham recalls many incidents with players, arguments and outbursts of temperament, but at Wimbledon the umpire's word is law.

Temperament

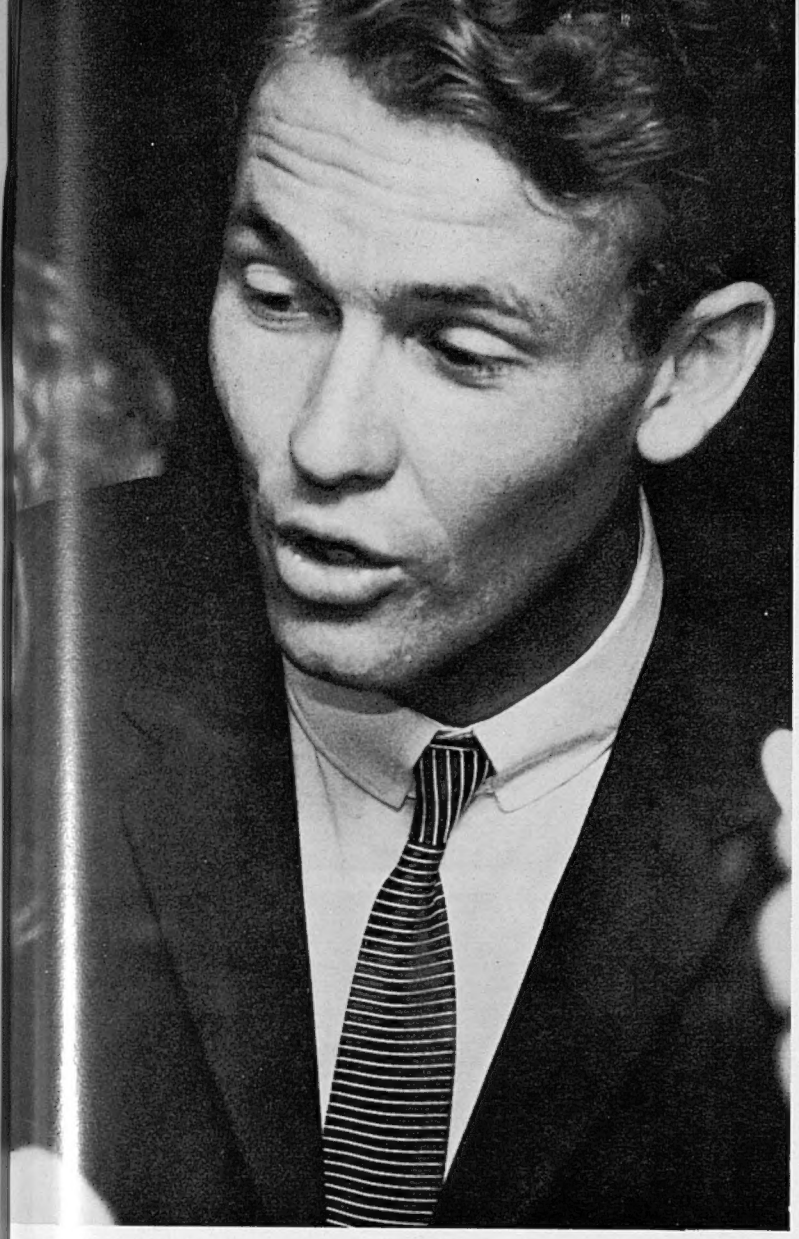
Occasionally, he adds, temperament can be beyond control. He recalls the match he presided over, between A. Pietrangeli of Hungary and Cernik of Czechoslovakia. "Whenever a close line call was given, hordes of supporters crowded on to the court and demonstrated."

As usual, the 70 ball-boys have again been recruited from Dr Barnardo's School at Watford. They start their training in court etiquette by seeing a film called *Glorious Wimbledon*. They are taught to remain absolutely still during play, and have to learn the idiosyncrasies of all the top players.

Players, umpires and ball-boys . . . the three essentials are organised and functioning. And surrounding them is the vast garden-party gathering of petal-hatted women, nourished on strawberries and cream, looking decorative.

Colour, atmosphere, excitement, elation and heartbreak. That's Wimbledon just now.

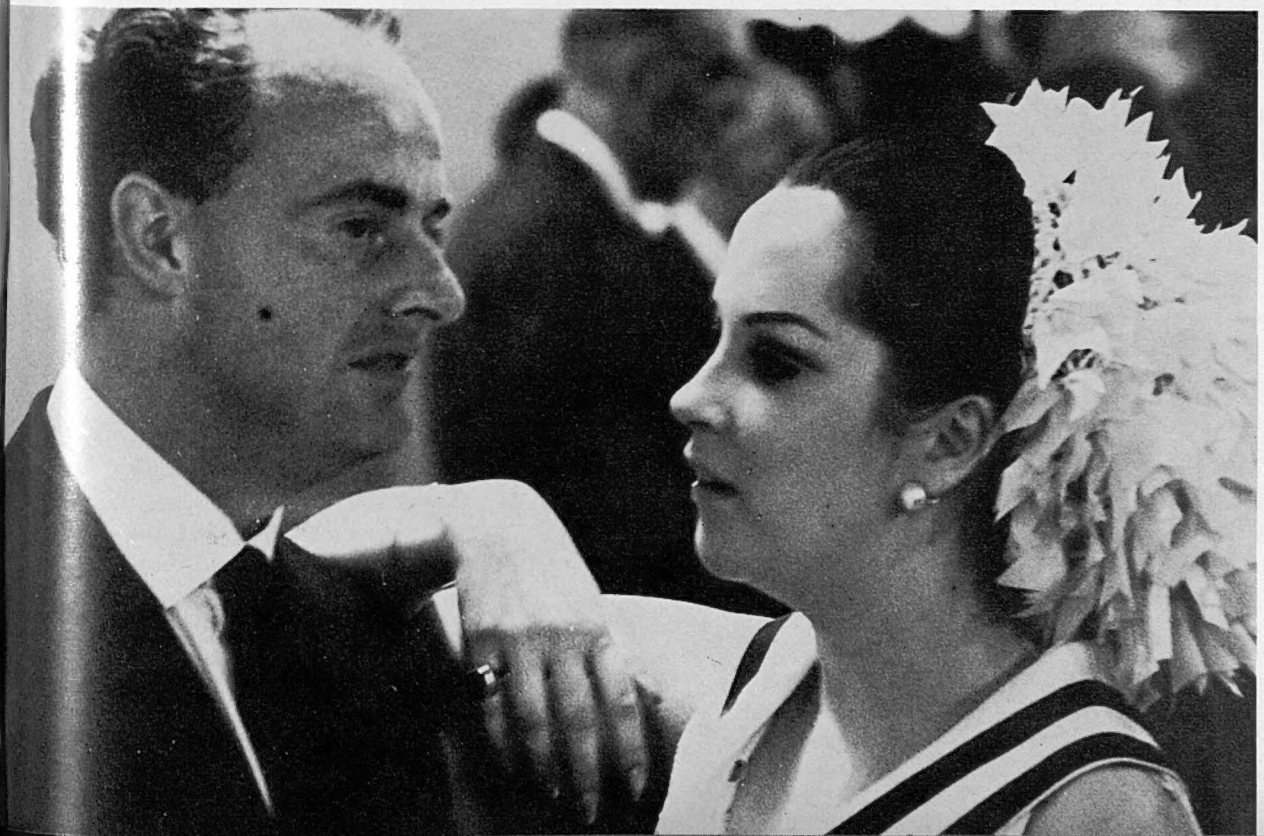
Advantage, wearer: For a look at fashion in tennis, please turn to page 32.



Former Junior Wimbledon Champion **Stanley Matthews,** jnr, with **Pauline Dodington.**

Cliff Drysdale, South African Davis Cup player and seeded player for this year's championships.

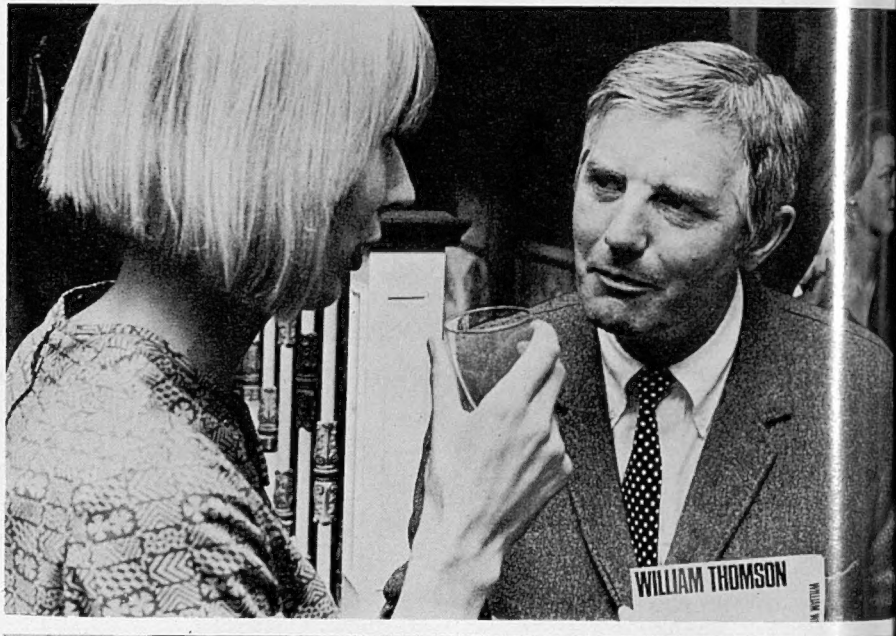
Christine Trueman, darling of Wimbledon for a number of years, is not playing this year. For the first time she will be working during the championships – at Simpsons.



Bobby Wilson, just returned from playing in Great Britain's Davis Cup team in Hanover, is expected to do well at Wimbledon this year.

PARTY TIME

At an American Embassy party after a revue, *Forty Years in the American Musical Theatre*, highlight of the Festival of American Arts. *Above:* **Stanley Flink** and **Arthur Cantor,** who directed the revue. *Right:* actor **Wilfrid Brambell** congratulates US TV star **Anita Gillette** who appeared in the revue along with **Barbra Streisand** and **Hal Prince.** *Below:* **Mr Cliff Michelmore** with **Mr and Mrs Anthony Wedgwood Benn.**



Right: At a party held at Sotheby's, when the paintings given to the Institute of Contemporary Arts to be auctioned on behalf of the Carlton House Terrace project were on view. **Jean-Jacques Lebel,** French organiser of happenings, and **Man Ray** who gave one of his own works . See Art for Art's Sake – page 28

Photographs by John Kelly

Above: At a private view of his one-man show at the William Ware Gallery, painter **William Thomson** and his model **Jennifer de Warrene Waller.** *Above left:* **Bobbie Thomas** and **Kenneth Allsop** at the same party.

David Frost gave a party at Battersea Pleasure Gardens and shared candyfloss with **Bunny Dolly Read.**

AN EMPTY HOUSE FOR ARTIST'S FIRST SHOW

DAVID WYNNE-MORGAN

An empty house in Belgravia is the unique setting for the first exhibition in London of pictures by American artist Lobo Nocho.

Lobo Nocho – a name which sounds like a new dance or a Mexican dish – is a former GI. During the war he was an Army judo instructor and in 1943 he was posted to Liverpool and took part in the D-Day landings, later being awarded a bronze star for his part in the Battle of Brest.

Afterwards he settled in Paris, and since then has built a reputation as one of the foremost abstractionist painters in Europe. He studied at the Beaux Arts in Paris, supplementing a monthly grant by singing in night clubs and restaurants. He is now almost as well known for his singing as his painting, having sung with people like Coleman Hawkins and Xavier Cugat in top Paris nightspots.

Then he moved into another field of the arts by winning a part in the film *Bonjour Paris* with the late Edith Piaf and Juliette Greco. He made four other films and was recently signed by John Huston to play the devil in his film *The Bible*.

This, then, is the man of several talents whose work is on private view at 14 South Eaton Place, the future home of Mr and Mrs Piers Dixon. His paintings range from a beautifully soft interpretation of *The Four Faces of Eve* to an angular gold and silver *Blast Off*. Also on show will be examples of a successful experiment in lampshades. Painted in vivid colours on a canvas paper, the shades glow richly when lit from behind.

Lobo Nocho is also known for his miniature figure drawings, suggestive of Henry Moore's figure sketches. One room of the house will be devoted to his miniatures.

Four years ago Nocho moved to Rome, setting up his headquarters there. While he is in London he is working at a studio in Kensington Church Street before moving on to Canada and then to Mexico.

Often, as I read today's newspapers, I wonder what happened to all those Londoners whose names, 10 years ago, appeared so regularly in the news and diary columns of our national press. This week, I discovered a whole collection of them, unruffled and, in most cases unchanged, but now dominating the tiny society of Marbella, on the Costa del Sol, and Tangiers, just across the straits of Gibraltar.

Before the days of the train robbers, who carried out not only the largest robbery, but also the biggest headline stealing act in history, every crime reporter short of a story would either interview or write speculative pieces about the career and activities of Billy Hill, self-titled king of Soho.

Billy was usually co-operative. Not even his worst enemy, and he admitted to plenty of those, would ever have accused him of being shy of publicity.

Uncrowned king

Today, he is the uncrowned king of Tangiers. He says he is living in quiet retirement, but he and his wife Gypsy are the talk of every bar in the town which, since the ending of the International Zone in 1957, has been more than a little short on personalities.

Billy, whose idea of a big trip these days is to visit friends in Marbella, has not completely retired. He is about to open a club in Tangiers to coincide with the beginning of the season in July.

Alfred Dines, another old Soho habitué, is believed to be connected with him in this, and he is not going to be short of company. Dennis Ives, the property dealer who, after minor brushes with the law, had the last laugh when he set the basis of a new fortune by buying and developing the Kensington police station, has acquired a flat in Marbella almost adjoining that of another of London's former tough guys, Jim Hunt. Hunt has no regrets over leaving London. Now with a pretty wife and four-year-old baby, he is settling down to a life of enjoyment in the sun. His principal worry during the car trip down was getting the supplies of baby food.

Do you remember Sarah Skinner, the Chelsea heiress, whose romance with "Dandy Kim" Waterfield made front page news?

Eight years after their romance, Sarah Skinner looks exactly the same. Today she has her own villa in Marbella and is one of the most attractive and talked about glamour girls on the coast. Her regular escort is an amusing and enormous Spaniard called Alejandro.

Film actor Guy Rolfe, for so long the Hollywood director's idea of the typical Englishman, has just put his house in Marbella on the market after 10 years. He lived in solitary splendour at the end of a mountain path in one of the most beautiful settings on the coast. He made sorties about once a year to make yet another film but invariably returned to his eyrie.

His decision to move was caused by the Spanish Government, always anxious to please, completing a new road from the coast which passed the edge of his property. This enabled visitors to come from Marbella by car in 15 minutes instead of about an hour on a donkey. Guy Rolfe did not appreciate the gesture.

Arthur Corbett, the heir to Lord Rowallan, whose romance and marriage to sex-change April Ashley, brought him and his family enough publicity to fill at least three cuttings books, bears both his fame and the break-up of his marriage with equal composure.

He is now the most amusing, as well as the most aristocratic, barman, in Marbella, dispensing drinks in the pretty Tricyclata bar and restaurant in the centre of the town, for the princely sum of 100 pesetas a day plus his evening meal.

I discovered that one of his problems is that most people are far too embarrassed to tip a man who is almost a peer.

I met Anthony Nutting, the former Minister of State for Foreign Affairs, who resigned over Suez in 1956, at a lunch party in Tangiers given by David Herbert, the brother of Lord Wilton, who has lived in one of the prettiest houses in Tangiers for the past 17 years.

David Herbert's house is the centre of Tangerine social life. Apart from his own wide circle of friends, he is rung up daily by newcomers who have been given his address. It is an ever-open door, and his hospitality knows no bounds.

Time for writing

Anthony Nutting, whose only business interest is a company development operation with Douglas Fairbanks, told me that he now spends almost all his time in writing. "I have a new book on General Gordon coming out next week which should be controversial. I show him in a very different light from the current spectacular film."

Mr Nutting is absolutely frank about his new career. "The days when retiring government ministers were automatically offered a shoal of directorships is over. They now have to know much more about business. One recently retiring Chancellor of the Exchequer, which should be the plum job for attracting top business offers, only had two directorships offered to him and they were not very good ones."

He has just finished building a small villa, set on a remote point just above a lighthouse, outside Tangiers. There is no electricity, only oil lamps, and the picturesqueness is only occasionally spoiled by the blasting of a fog-horn every 10 seconds from the lighthouse during bad weather.

THE SECRETARY

In full swing, one species of London female is clearly a phenomenon of the 20th century: she may be mother, sister, soulmate, sweetheart, maid, confessor, critic, bodyguard, and geisha—all to one man. She is The Secretary. Here KARIN HART probes her personality and her prospects.

TO begin with: Hattie Stevenson (left), private secretary to Peter Sellers says: "With this kind of boss, there's never a dull moment. He's back again: Chaos! Sometimes I'm up at 6 am to meet him at the airport. Needless to say, I'm a very bad getter-upper. But most of the extras come at the other end of the day. I'd be the last person to complain . . . it's great fun. My friends have learned to accept it: all private dates are made on the proviso that "The President" doesn't need me.

"First thing in the morning, I nip across the road for proper coffee—all we have in the office is instant, and that won't do. I hardly ever eat lunch—the lunch hour is one of the rare quiet moments in the day, so I revel in my solitude. We have theatrical moments. I'm his straight man when he's learning lines, and believe me, I'm no actress! On the other hand, though, I'm a past master at cueing—we have a complex system as to whether he's in or out, receiving or not receiving.

"Some moments are madness—I could find myself walking the streets in search of raspberry yoghourt at nine o'clock at night—he likes his yoghourt. But it's worth it, every moment of it. The more lovable the boss, the more demands he can make."

In this age of specialisation

(continued overleaf)

Hattie Stevenson: "Great, exciting, always on the go. That's what it's like to work as secretary to Peter Sellers," she says. Photographed with "The President" in the background, Hattie is wearing a pale blue suit. She is very clothes-conscious, like most top secretaries.

THE SECRETARY
(continued)

there are even demands put on a secretary's artistic and esoteric talents as well. She may be called upon to speak reasonable Urdu, demonstrate an intimate knowledge of Latin cuisine, chat eruditely about Art Nouveau, or improvise the latest dance-gyration, be it Frug or Flamenco.

Aside from all these "bit parts," she steams ahead eight hours a day in a non-stop leading role.

In her several forms – from shorthand-typist to private scribe to glorified personal assistant – her numbers comprise a vast fraction of London's population, coming very near the half-million mark. But impressive as the estimate may sound, until recently she has been the most underrated commodity on the London career market.

Her wages average about £700 a year. (Hundreds have been lured away from London, to markets where their abilities – and the Queen's English – bring a higher price, as in New York, where even juniors can expect £1,400 or more.) The growing threat of modern office equipment has been another blow to her ego, many inventions making her major functions obsolete. Large firms have cut secretarial pools drastically since the wizardry of charting 90-words-a-minute was exposed by recording equipment. "And besides," quips one employer, "they're smaller, cheaper, and *never* disappear into the ladies'."

Nancy Hall, Britain's Top Private Secretary of 1965 (secretary to the head of the National Coal Board's Research Department) remarks: "Mechanisation only means that a secretary has to be better qualified. She's got to *beat* the machine. That doesn't mean her shorthand or typing, of course . . . it means as a human being. It makes enthusiasm, willingness, kindness, and sympathy less of clichés than they might seem."

MAJOR TREND

So, in contrast to the grim details, one major trend prevails: these days a *good* secretary can virtually write her own ticket. As the head of a leading secretarial college put it: "The so-called 'top secretary' – or even a reasonable facsimile – can have things her own way. At the last count, more than a dozen jobs were going for each qualified girl in London."

Gay Green, our cover girl, had very little trouble finding the job of her choice. After first dabbling with the idea of film-work, and competing successfully for a top position, she changed her mind. "It was magazine-work for me. I suddenly knew. First I went through agencies, but most of what they came up with was ghastly. So I took it on my own shoulders, and started writing letters. I applied to *The Times*, *London Life*, *Vogue*, *Flair*, and *Honey* . . . before anything else, I had an offer from *Vogue*. But then I came to see *London Life* – and that was it. I knew this was the kind of world I wanted, and would serve my future better than anything."

The girls who *are* qualified and available can demand rare privileges. One talented amanuensis escapes to the Greek islands every winter while temporary-help holds the fort, and her cowed employer waits with bated breath for word of her return.

IN LOVE

Experts in the mix-and-match employment game hold that the best secretary is in love with her boss. However figuratively this should be interpreted, it may explain a lack of incentive on the part of some potential girl-wonders, who report that, on appraisal, too many potential *employers* turn out to be patently unseductive, m o n o s y l l a b i c totems "with fantasies about sharpened pencil points."

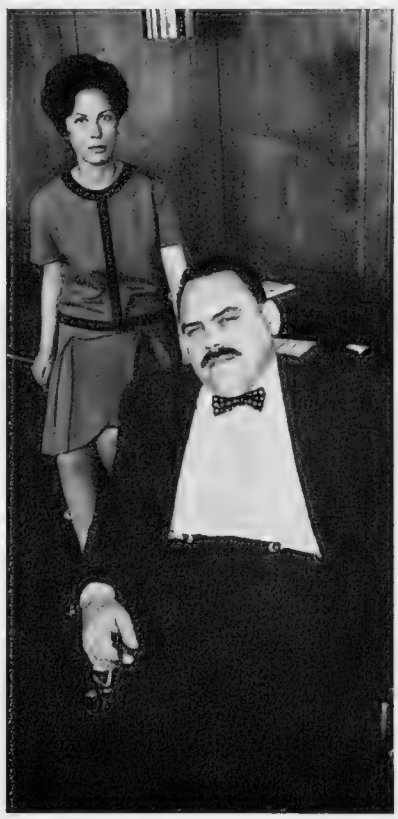
But if this is one picture of The Boss, what is the overall picture of The Secretary?

On the whole, she is neither deb nor dolly. She is well-groomed, often pretty – but not a raving beauty. She is between 17 and 25 years old (the longevity of her secretarial career rarely extending beyond this, unless she returns to work *after* marriage and child-raising). She shares a flat with three or four other girls, who are secretaries too, or shop-assistants, receptionists, or girl-Fridays. She contributes three or four guineas a week to the rent, but stocks her own private larder.

Whether she has a regular

(continued on page 14)

Rozina Adler: For the last four years has been secretary to Kenneth Tynan, National Theatre Literary Manager



Helga Leibke: Secretary to Gerald Long, who is the general manager of Reuters.

Corinne Bellow: Secretary to Norman Reid, Director of the Tate Gallery.

Katie MacLean (left): Secretary for six years to Peter Wilson, the chairman of Sotheby's. Miss MacLean runs his office in London when he is in New York. The Pre-Columbian sculpture of a thunder god in the background is Mr Wilson's own.

Frances Partridge: As secretary to Lucial Clayton (Mrs Kark), who has one of the largest model agencies and grooming schools in London, she must look attractive to both parents and students. Her slim-fitting dress is mid-blue with a black stripe.

Kata Esterhazy: Works for New London Gallery as secretary to Mr Reichardt, who is the manager. Kata, who is Hungarian and has been working for eight months, is wearing a Prince of Wales grey suit de for her in Austria, with a red pullover.

Enid Roberts: Secretary to Sir Frank Francis, KCB, Director and Principal Librarian of the British Museum.

Mary Thomas: Private secretary to the President of the Board of Trade, Mr Douglas Jay. Mary is wearing a dress and jacket in a light tweed, lilac and turquoise.

THE SECRETARY
(continued)

boyfriend or plays the field, she is out at least three nights a week. Week-night dates consist of pubbing, films, or home-cooked meals. At week-ends, she goes to theatres, parties, or cheaper clubs. She used to be a tradesman's daughter, but now often comes from the homes of professional men. She usually hails from London or its suburbs, but may come all the way from the North of England to sample London's opportunities.

She is seldom a playgirl *or* a "swinger" – she rarely has the money or gets the chance, her job being the only door to such a way of life. (According to employment agencies, "glamour" is the main criterion in her job selection.)

HARD-TO-GET

Still, she can afford to be choosy, and capitalises on being hard-to-get when finding her niche. Tessa Welch is a film secretary, presently working at Twickenham Studios on *The Deadly Affair*. So much in demand are the standards of girls with experience like hers that she has made a way-of-life of free-lance work. From film to film, she books her jobs as it suits her. When location work away from England would make a nice change, it's easily found; when a holiday seems in order, she books herself out.

"In the last two years, I've seen New York, Texas, the Riviera and the Costa del Sol – lately I've been eyeing a stint in Switzerland. The whole gambit leaves me free as a bird. There's so much work, I can pick and choose."

Said another girl of unquestionable expertise: "I dabbled between publishing, theatre, and public relations for the first year and a half of my working career, with *no* loss on my part. That way I could be sure before going ahead – in a field I really wanted."

What *are* the fields most London secretaries want? Publishing (with priority in the glossy-magazine department), television and film work, public relations, ad agencies, travel offices and cosmetic houses – in that order.

Once acquired, such a job plays a major part in her prospects. Though the "glamour" fantasy is seldom realised, London secretaries seem to foster other dreams as well. Till recently, these dreams took shape as one of two extremes: marriage or freedom.

While the trend to marry younger (by a recent straw-poll, now ideally at the age of 22) spurs many girls to outright man-hunting, on the other hand the vogue to "see the world before getting tied down" sparks an equal number to search for adventure. Marriage prospects reportedly come only with the glamour jobs – and, as noted, there just aren't that many valid "glamour-jobs" around. Certainly travel opportunities, social exposure, and mobility come only with the glamour jobs – they *are* the "glamour." By implication, then, London's secretaries would seem to be a race of thwarted dreamers.

But not so.

Lately, employers and employment experts notice a new restlessness. Says one: "The dolly-birds with big ideas – who've gotten ahead with boutiques and bistros and what-have-you of their *own* these days – have proven their point at least. Secretarial work needn't be a last resort.

"There's room for individuality. Until the last five years, this probably never ocurred to most of them."

STEPPING STONES

Now, London secretaries have big ideas. Competent girls no longer regard secretarial work as resignation to "failure," but rather as a stepping-stone to a career. Today's secretary wants to step-up her status – and she can. Like Gay Green, who sees her work as an eventual "in" to fashion-writing, they say, "It seems the way to get somewhere. With a little extra something, you can break the barrier to bigger things."

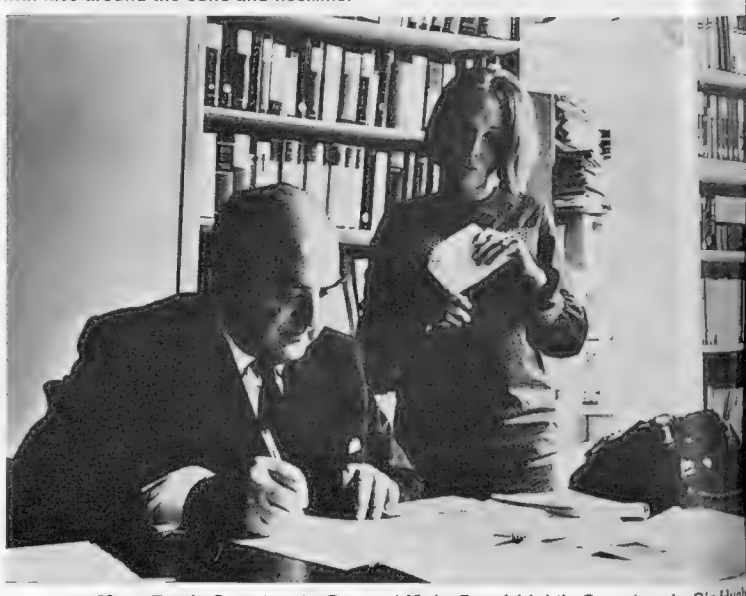
And what are "bigger things?" Bigger money for one thing . . . unless a secretary can go *beyond* secretarial status, she stands little chance to ever top a salary of £1,200 a year.

But more important to most London secretaries these days is higher status – it begins with what some playfully call a "mini-executiveship." Once she leaps to that position, her horizons expand magically – and the sky's the limit.

Hermione Perks: Secretary to David Frost for two years. She enjoys every minute of her work, and finds it different, not routine. She often finds herself catching up on work while travelling. Hermione is wearing a black wool suit.

Sally Martin: Secretary to Ted Allbeury, managing director of Radio 390. She has been working for him for six and a half months, and her job involves handling the mass of letters from listeners. Sally is wearing a navy-blue and white cotton s...

Moira Proudlove: Secretary to Eamonn Andrew for five months. She is not only capable in the office, but has made herself this little black and white cotton print dress, with lace around the cuffs and neckline.



Mary Burd: Secretary to George Weidenfeld, Chairman of Weidenfeld & Nicolson Ltd, book publishers.

Kate Grant (right): Secretary to Sir Hugh Casson, Professor of Interior Design at the Royal College of Art, and also the senior partner of Casson, Conder & Partners, architects.

Lee Sturgeon: Has worked for three and a half years as John Betjeman's secretary. Here she is wearing an avocado-coloured sweater dress.

Sandra Lyndon: Meeting people like the Prime Minister and the Duke of Edinburgh are all in a day's work for the secretary to Lord Thomson, Chairman of the Thomson Organisation. Sandra's Chanel-style suit is in white wool, with a navy silk blouse and matching lining.

Susan Goodhew: Has worked as a secretary in the picture department at Sotheby's for four years. She is wearing a bright pink, light wool suit, with blue checks running through.

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HCA AND WESTERN HOTELS

ONE WORLD OF FINE HOTELS

Brides of the Week

David Paterson, 29-year-old son of Mr and Mrs R Paterson of Welwyn Garden City, married **Layla Lee-Evans,** 24-year-old daughter of Mr and Mrs J A Lee-Evans, of 49 High Street, Buntingford, Herts, at St Clement Danes, Strand, on 10 June. He is with a firm of farm management consultants and Layla was an air-hostess before her wedding, mostly on Far Eastern trips. Her simple white crepe dress was specially made for the occasion. They are spending their honeymoon in Madeira, and will live in Cambridgeshire.

Alan Mead, 21-year-old graphic designer, son of Mr and Mrs F J Mead of 54 Church Row, Worcester Park, Surrey, married **Patricia Balaam,** 21-year-old daughter of Mr and Mrs J Balaam of 4 St Stephen's House, Queen's Row, Walworth, SE17 at St Agnes, Kennington, on 11 June. The groom laughingly carried the bride off to a derelict house before going to the reception. Mrs Mead is a secretary to the Amateur Athletic Association. The couple are spending their honeymoon in Cornwall and will then make their home in Streatham.

Arthur Anton, 20-year-old son of Mr and Mrs H G Anton of 14 Eustace Road, SW6, married **Susan Elmer,** 20-year-old daughter of Mr and Mrs William Elmer of 52 First Street, SW3, at St Mary's, Cadogan Street, on 11 June. He is a telephone engineer and she is a hair stylist at Frances in Walton Street. After their honeymoon in Sussex, they will make their home in Chelsea.

Robert Borton (right), 28-year-old son of Mr and Mrs Michael Borton of Danehill, Sussex, married **Mhairi Campbell,** 24-year-old daughter of Mr Kenneth Campbell, Chairman of British India Steam Navigation Company, and Mrs Raymond Thompson and step-daughter of Mr Raymond Thompson of Mill Farm, Fletching. Mr Borton is at Lloyd's, like his father, and his wife was a secretary in London and America before the wedding. The honeymoon is being spent in northern France and the couple will live in London.

Picture (right) by John Kelly

ANGELA INCE

SOME rules for wives on being taken abroad on holiday by their husbands:

Rule One: Never take, or even listen to, any advice whatsoever about packing. There are, in my experience, two kinds of packer, and nothing will ever change them. There are (a), those who pack as though they had certain knowledge that their house is to be looted while they are away, and are therefore not keen to leave anything they have any fondness for behind; and there are (b), those who pack as though they personally were going to carry their luggage across the Sahara.

It is one of those inevitable facts of life that an (a) packer will fall in love with, and marry, a (b) packer. This explains those groups of luggage one sees at London Airport which consist of pretty suave sets of matching shoe case, hat case, wardrobe case, overnight case and beauty case [(a) packers are almost invariably women, one must admit], while near them stands, and not looking happy about it, a taggy old zipbag containing a pair of shorts, some suntan oil and a toothbrush which is all that the (b) packer could bring himself to cram in.

And *this* is why, all over the Continent, you see English women in clothes suitable for being received by the Pope or visiting royalty, while accompanying them and crossly buying their drinks is someone who looks as though he had just exchanged clothes with a postcard-seller in the local red-light area. Unfortunately, neither (a) nor (b) packers can be relied upon to be consistent. Your (a) packer, while perfectly equipped for drinks aboard a friend's yacht, a game of tennis in the hotel grounds, or a night in the casino, will find she is without clothes for reading in the hotel lounge after dinner which is what, in fact, she will actually be doing. And your (b) packer will tend to be the one who has to pay for excess baggage, because he has capriciously seen fit to bring with him the entire works of Trollope, an author he has been meaning to come to terms with any time during the past 15 years.

Rule Two: Try to be braver about flying. Wives who look on the flight to Corfu as two and a half hours of nightmare terror which they may just survive by drinking a great deal of brandy are a sorrow and a torment to their husbands. So are wives who insist on looking under their seat to see if their life-belt really is there.

Most husbands would rather find themselves adrift in the Adriatic without a life-jacket than make a fool of themselves, and high in the class of foolmakers are wives who make them ask where the emergency exit is, wives who keep their eyes closed during take-off and landing, and wives who won't let their husbands go to the cloakroom because they think people moving about in the plane will disturb the trim and vex the pilot.

Rule Three: Wives who take one comprehensive look round their hotel room and barely wait for the porter to leave before turning to their husbands and saying, "Well, I certainly don't think much of *this*" are not going to be popular. He probably doesn't think much of it either, but there is nothing much he can do about it now, beyond realising that by the time you have lived there for a fortnight you will have become rather fond of it.

In any case, it is important to remember that all foreign hotel rooms, no matter how they vary, have two things in common. They all have beds with little sticking-out bits at the end placed at exactly the right height to give you quite severe contusions in the lower thigh every time you walk past, and they all have wardrobe doors that open themselves in the night with very much the kind of creaking noise a clumsy bandit might make.

Rule Four: Wives are the ones who write the postcards, and that is all there is to say about that.

Rule Five: Wives who offer to drive a hired car abroad are asking for trouble. Husbands are not good passengers at the best of times, and coming round the corner of a tiny, pock-marked road on the wrong side and in the wrong gear to find yourself in the teeth of the local bus is not the best of times. In any case, foreign hired cars often have telling ways of their own which take the brute strength and savage nerve of a man to control. More than one husband has had occasion to mutter bitterly, "Beware the Greeks bearing hired cars," as he fought for its head with an ancient vehicle like an old hunter which thinks it hears hounds in the next valley.

Rule Six: If you get the newspapers from home, be tactful about which weather reports you read out to your husband. Husbands who are sitting in a foreign lounge looking out at pouring rain are not likely to be amused by, or even interested in, items like "Edinburgh, 72 degrees, sunny," or "Longest heatwave for 30 years hits East Anglia." The kind of thing they like to hear about is "Thunderstorm paralyses Whitsun traffic," or "Frost hits early fruit crop," and if there's nothing like that to read out, better forget the home weather altogether.

Rule Seven: Always remember that wives who fall ill on holidays are thoughtless and self-centred, whereas husbands who fall ill on holidays are very ill indeed, and there's nothing to laugh about.

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BLANCHETTE: A ferret belonging to **Prince Philippe Murat,** who has been over here from France for two years, working for Dormeuil Frères, the textile manufacturers. Blanchette found the prince in a Hertfordshire wood, and now takes him for walks on a lead, and when the fancy takes him (as in this picture), for car rides.

PETS AND THEIR PEOPLE

(continued overleaf)

PETS AND THEIR PEOPLE

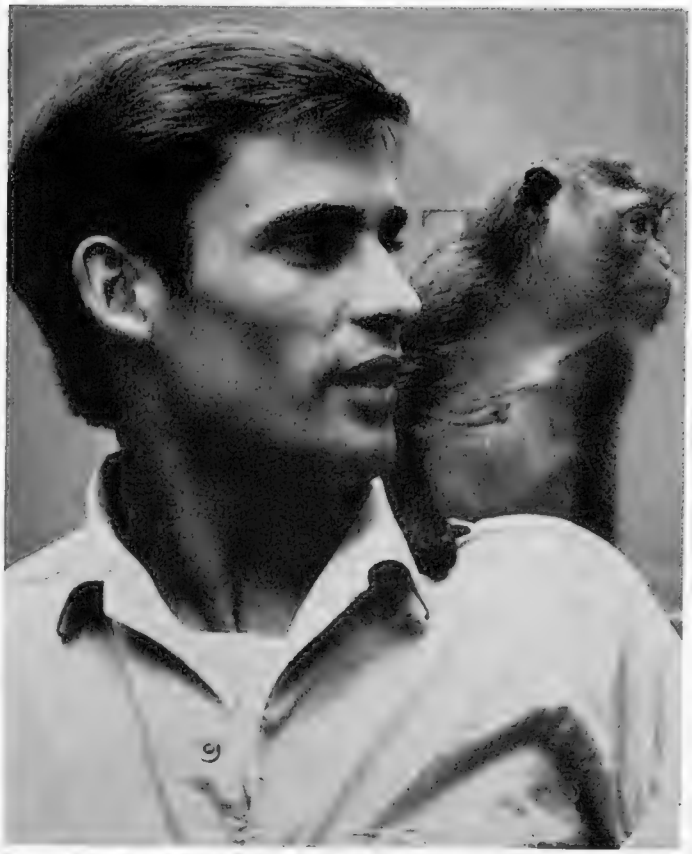
(continued)

BLONDY (right): This ferret visited Alfred Leutscher's garden, decided to stay, and now has a cage there. He has appeared on TV. Mr. Leutscher is a Natural History Museum lecturer.

BONKERS, CORKY, PODGE and TRIGGER (above): Bonkers is the rabbit and the others are spaniels. They are pictured with Mrs Eileen Lewenstein, a potter and wife of film producer Oscar Lewenstein. The boys are her sons Mark, 13, and Pete, nine.

RAMBLERSHOLT DRUK and friends (right): An Afghan Hound, with the pet name of Pooh, and Shirley Little, his beauty consultant owner. Also present, two Tibetan Apsos and (on the right) a Tshitsu named Claude.

ISOLDE (below): A five-year-old Javanese monkey belonging to Colin Winter, who works in fine art reproduction. The monkey was a birthday present; another present was a trip to Covent Garden to see Wagner's opera *Tristan and Isolde* – hence the monkey's name. She likes to sip beer.



OLD PUSSY and LITTLE PUSSY (above): A 19-year-old Siamese and a six-year-old Abyssinian, respectively. Pictured with their owner Bumble Dawson, the costume designer for *Life At The Top* and many other films. She is also style consultant for Marks & Spencer.

TUPPENCE CASH (right): A Pomeranian, pictured with owner Dawn Lane; who is secretary to the manager at Trader Vics, where they posed for this photograph.

PROFILE: ANAIS NIN BY MARGUERITE YOUNG

Anais Nin's monumental *Journals* have long been the subject of speculation in the literary world. The first volume, which she has edited, and which covers the period of her life from 1931 to 1934, of her relationships with such well-known people as Henry Miller, Antonin Artaud and Dr Otto Rank, will be published in Britain by Peter Owen on 30 June. Here Marguerite Young, author of *Miss MacIntosh, my Darling*, a close friend of Miss Nin, and to whom, in fact, a whole of a later volume of the *Journals* is devoted, talks about her.

WHEN, in the '50s, I was fiction editor of an American magazine called *The Tiger's Eye*, I received a chapter of a novel by Anais Nin, and I accepted it then without knowing her personally at all. I saw her in bookshops, where she would be autographing copies of her books, a regal and very beautiful lady, surrounded by flocks of her readers, particularly among the young. Though we have often wondered why, I never introduced myself.

Then, when I was just leaving for Europe, I met her at the house of one of her editors. When I returned in 1962, after five years, I had a telephone call from her almost before I knew where I was. She had, it seems, been looking for me for five years, because she had read some extracts from *Miss MacIntosh, my Darling* – and we have been very good literary friends from then onwards. I have met many writers, but Anais is one of the few writers of stature I know intimately.

I would like to try to describe some part of this legendary and poetic personality. She is a *grande dame*, a *belle dame*, with this wonderful capacity for living a fairy-tale life. All kinds of strange, marvellous things happen to her. You can take her for granted in a way for quite a while. Then you wake up one morning knowing that she is different from everybody, that she is unique. That was my experience, at least.

Her father was a concert pianist of Spanish origin, from Barcelona. Her mother was French and Cuban, an opera singer, and her father met her mother in Cuba. There were three children, a little girl and two little boys. Anais was the eldest. One of the boys, Joaquin, of whom she is very, very fond, also became a musician, and he lives in California and composes courtly music for the Vatican.

Because her father was a concert pianist, her family travelled all over Europe. Paderewski would come to breakfast, and when the Nins were going out Casals, who didn't like to go to parties, would beg to be the baby-sitter, and he would come and play to them. This early experience of music must have very deeply entered her consciousness.

Desolate castle

When she was about nine years old she suspected her father of infidelity to her mother, long before her mother dreamed that there was anything wrong at all.

Then he suddenly did take flight with a much younger woman, leaving his wife and children in France in a wonderful wild and desolate castle which D'Annunzio had acquired for one of his lady loves. She felt so abandoned by this romantic, Don Juan father – who had never shown any love for his children at all, and so the sense of psychological abandonment had preceded the actual, physical abandonment – that she began then to keep her *Journal*, writing in Spanish, recording everything and thinking, "If I make my *Journal* beautiful my father will come back to me and my

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father will love me, my father will know how good I am, how perceptive, how brilliant." It was a prolonged letter to her father.

Mrs Nin, who had come from a very sophisticated background and had attended a fashionable convent school in New York, did not wish to stay in Spain, and she decided to take her family to America, partly as an act of revenge, as she knew that her husband had the aristocratic Spaniard's distrust of speed and efficiency and America. She took them to the one country that he would never understand.

Anonymity

When they arrived, Anais was 11 years old. Although they were fashionable people, to the wide world they were just little Spanish-speaking immigrants, and so she came to a kind of anonymity. She was there until she was about 17 or 18 when she returned to Europe, where she remained until the eve of the 1939-45 War.

The *Journal* really begins when she was a young woman living on the outskirts of Paris in a very beautiful villa, which had been in the possession of Ninon Daclos, the famous courtesan. I think of this journal-keeping proclivity as something she has in common with the beautiful ladies of the 18th century.

She had returned to Europe with no knowledge of America, really, but with enough perhaps to wonder what an American really was. And one of the first persons she encountered was – Henry Miller. This wild man – I should say of Borneo but he was actually a wild man of Brooklyn – was one of the first people she encountered in her search. Anais was wealthy, she had every advantage of background and security, and he was living in Bohemian poverty with his wife, June, having no worldly goods and caring for none. I think that their relationship was a little like the story of Beauty and the Beast: that is, Beauty yearning somewhat to be bestial, to know how it feels not to have champagne, to be rough and ready and wild, and the Beast is yearning somewhat to know how it feels to be delicate, withdrawn, ethereal.

So they continually interchanged perceptions and experiences, she going with delight and fascination to his apartment and he visiting her in her very beautiful villa.

Both read a great deal, though I think in a somewhat different realm, and they were united by an interest in literature. But what really seems to have united them was June. I often see life in terms of fairy tales, and, as I have just spoken of Beauty and the Beast, so they remind me too of two literary dwarfs studying Snow White in their literary laboratory. Who is June?; what is June? She is the kind of personality that conveys so many meanings to writers.

Anais Nin: red-gold hair, green eyes, a heart-shaped face – and exotic talent, with a veil of femininity and romance.

Father image

I think of June as a beautiful, archetypal mad lady, like Zelda Fitzgerald, beautiful, disturbed, she has in some ways a greater lucidity than theirs, she baffles them and they are continually studying her because she opens so many realms of the understanding of human nature to them. Anais is as fascinated by June as she is by Henry Miller, and June becomes Sabina and other heroines in her novels.

She also tells in her *Journal* of her relationship with Otto Rank, who was a father-image for her as well as her friend, confidant and one of the great loves of her many-faceted life. And she tells of her relationships with some of the early Surrealist poets and dramatists, some very famous ones, and some very disturbed ones.

Today, in her '50s, I feel that she is the same as she was then, and I imagine that 10 years from now she will be just the same. She spends her time in California, in New York and in Europe. She goes to Europe more often than I go to 42nd Street, and the sense of beautiful places is in all her writing.

She is very beautiful. She has red-gold hair, green eyes and a heart-shaped face. She always seems very Spanish to me, although she is what I call transatlantic now. I always think of her in a Moorish town with a veil of femininity, of illusion and romanticism and romance – but behind the veil is this very analytical and intellectual mind, which comes as a surprise to some, but which is the strength of her writing and of her personality.

Simple clothes

She wears simple clothes of great poetry, in beautiful colours. But if you ask her where she got a dress it's always some little shop on 8th Street or perhaps some Mexican shop – it's always a craft dress rather than a designer's dress. She wouldn't care at all for Mainbocher's gown.

If you compliment Anais on anything at all – if she were wearing the Hope diamond and you said "I like that, Anais," she would instantly hand it to you. Whenever she comes to see you, she comes bearing a gift. She gave me on publication day a very old, crystal cross. Another time she will come with a very beautiful gold brooch, another time she will come with a handful of ancient Chinese beads, another time with a paper rose.

She spends her days writing, and she's never too busy for people. She has an enormous contact with young writers. If she senses something real in a young person, particularly in a young artist, or a young writer or a young musician, she is never too busy. And this is surprising because she seems withdrawn, sometimes almost like a recluse.

Her characters are always seen in the illuminated moment of the particular and the specific: a fly buzzing, a bee humming, the light caught by a mirror or the way a sunbeam may cut across a path, which will seem to her to stand for the whole of a lifetime. It is always the woman's inner life and soul in relation to love and the search for love.

This is of course very feminine. Some rather rough masculine reviewers have resented it, and others have felt that she makes a contribution to literature, and especially to the literature of woman.

Olga Deterding in Alan Whicker's World

HE has been dubbed "professional observer"; seems to have worn the same suit in tropical heat or Arctic cold; always nods a polite "good evening" to the television camera before starting a report. **SHE** is one of those people christened by the gossip-writers as an "heiress" and has roved, according to the *Daily Mirror*, "incessantly through the High Life capitals. . . .

Alan Whicker and Olga Deterding (pictured here in loving mood at a London party) will wed soon, probably in some high-life capital of the world with a television camera as a witness. There can be few romances with such a romantic aura. Both trot the world restlessly – he being paid as a roving reporter, she paying from her inherited fortune.

Miss Deterding is 40, the daughter of the late Sir Henri Deterding, director-general of the Royal Dutch Petroleum Company. But despite her wealth she worked unselfishly for several years as a nurse with Dr Schweitzer at Lamberene.

He is 42 and has specialised in bringing the world to our firesides – first in *Tonight*, now in *Whicker's World* on BBC2. As I spoke to him he was planning a trip to Japan together with TV unit – and fiancée Olga. "She works with me as a production assistant," he said "If I stopped now I would feel at a loss. And Olga is something of a nomadic girl who has never stopped wandering. Where will we settle down? Well, Olga has pads in Paris and in Geneva and I have a temporary pad in London. We will probably keep homes in Geneva and London."

Did he not feel embarrassed at the thought of his fiancée's bank account? "Well, I'm not exactly hard up for a quid or two myself you know," he said defensively. "She doen't spend anything like my income. I am earning about twice what Olga spends in a year. Not that I could rush out and buy her a yacht, but as she doesn't want a yacht the question doesn't arise."

And when will they marry? "When we have four or five days clear for a long honeymoon," he said in Whicker manner. And added a polite "G'night."

Pictures by Allan Ballard

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EXPERTS ON THEIR SUBJECTS

SHOWING BRITAIN TO AMERICANS

by BETTY VAVASOUR BIRD

When I first started driving foreign visitors round the countryside three summers ago, I was sent on my first trip, which was an assignment to pick up an American couple at Lincoln and take them to York and Scotland on a 12-day tour. Anxious to do well, I was contending with a strange car (I now drive my own) and strange people, when the man peered up at the sun and remarked that he had always thought York was north of Lincoln. When I confirmed this he said consideringly: "Well, if we're not going south, I'm a Chinaman." To my eternal chagrin I had taken the wrong entry on the M1 and was heading at speed back to London.

Special loves

They were such a charming couple that I found myself treating them as personal friends rather than mere tourists. As time went on, I became increasingly anxious to show them parts of Britain I specially loved myself and wanted them to enjoy too.

I have always had itchy feet and an overpowering desire to see what is round the next corner. So I felt this sort of job would suit me well and I continued to follow the principle of showing tourists an England they possibly might miss if they stuck to the stereotyped routes and lacked the opportunity of ever chatting with an average English individual. It became a matter of pride to show them as much as I could in the short space of time available to them and to think of special things which would appeal to every individual client.

On one occasion I was looking for a remote village in Wales at the request of an American lady from the South who came from the Jenkins family. We were, it seemed, miles from civilisation and well off my prescribed route, threading our way down a narrow lane which seemed interminable. Her companion, who had seemed struck dumb by the apparent hopelessness of our quest, murmured in her slow drawl: "Say, honey, I'm beginning to wonder how your Grandfather Jenkins ever found his way to America from this God-forsaken place."

Mercifully we drove into the one and only street and there in front of us was C T Jenkins written over the door of the first shop. Cameras clicked, postcards were bought and I, too, joined in the general rejoicing.

Last year an American lady wrote to the organisation I was aligned with to ask if they knew anybody who could find some places connected with her ancestors as she was curious about her British background and would like to visit them. The organisation considered this as not in their line, but handed it on to me to make what I liked of it, accept or refuse.

I thought there was great potential in this idea, particularly after my search for Mr C T Jenkins, so I agreed to take it on. I received the client's genealogical records and noted she was a member of the National Society of the Daughters of the Barons of Runnymede. A genealogist located the origins of some of the families mentioned. Several came from Yorkshire – my home county – so I asked friends there for further details.

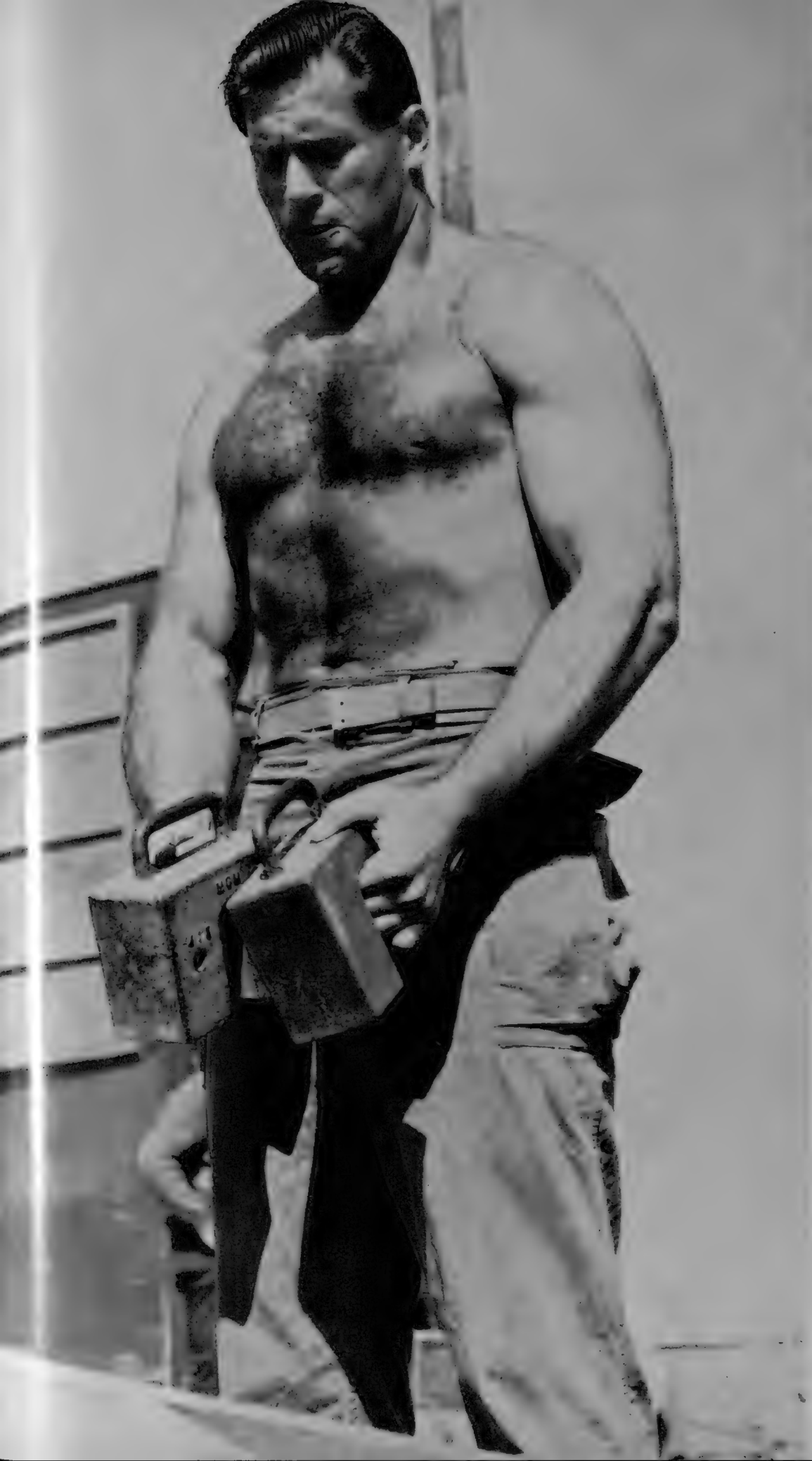
They were most helpful and I planned a week's trip round the information I had acquired, took her to places of historical interest and arranged a meeting with a surviving member of the families in question.

Insistence

It was this client's insistence that she had not been able to find anyone to provide this service that finally made me decide to leave the firm with which I worked and go freelance, with the idea of developing this line in conjunction with the sort of tours I had been doing for three years. I have several friends who are becoming more and more competent to take on a job I give them if I am already booked.

But I make the plan, work out the tour, book the hotels and write personally to my prospective clients suggesting a variety of plans. I take them to stay in the houses of personal friends if they wish to but always consult first before including it.

And I always give them an estimate of the cost of a trip in advance either day by day, or to include hotel or private house accommodation.



Clint Walker limbers up for his next scene

Twelve of Hollywood's toughest tough-guys are presently demonstrating their undisputed strength in the shooting of yet another war picture, *The Dirty Dozen*, at M-G-M's studios at Elstree. Toughies like Lee Marvin, Ernest Borgnine, Robert Ryan, John Cassavetes and Clint Walker are given every opportunity to show their style. But Clint Walker (left), who first found fame in the name-role of TV's *Cheyenne* series, continues to boost his tough image, even when the cameras aren't rolling. When director Robert Aldrich shouts "Cut!" Clint gets on with his keep-fit, body-building exercises in preparation for the next scene. And his equipment? Anything that comes to hand, like those two heavy scenery weights. And to show that he isn't kidding when it comes to real-life toughness, he turns over an Army jeep in the film without any tricks or camera-effects to help him out. With stars like that about, it would seem that the days of the stand-in-cum-stuntmen are limited.

Picture by Keith McMillan

Art for art's sake

On 23 June, Sotheby's will conduct the biggest charity auction ever held in Europe. The proceeds, to go to the Institute of Contemporary Arts for the Carlton House Terrace Project, will be gleaned from the sale of works by artists whose names could fill an international *Who's Who* in art. The story of this extraordinary sale, how it came about and how the ICA enlisted the support of the world's most distinguished artists, is told by SUSAN LYDON.

EVER since the Institute of Contemporary Arts moved into their present Dover Street premises in 1949, they have thought of it as a temporary home. It was not until two years ago, when it became known that the lease of Carlton House Terrace, a Crown property, was becoming available, that it seemed the ICA's long search for more adequate offices and gallery space might be drawing to a fruitful end. But there were problems. The space afforded by Carlton House Terrace was, it seemed, *too* adequate; the ICA on its own could not fill the building. And the magnificent Nash house had fallen into such a dilapidated state that the ICA, chronically hampered by lack of money, could not hope to foot the enormous conversion bill.

The opportunity, though, was too good to let slip. The indomitable Sir Roland Penrose, Chairman of the ICA, continued to carry on negotiations with the Crown Commissioners for the lease, discussing with the Arts Council and Miss Jennie Lee, Minister of Culture, possible solutions to the problem. The inspired result was the Carlton House Terrace Project, which Lord Snowdon has called "one of those imaginative ideas that, perhaps only once in a lifetime, stand a chance of realisation because they match exactly the need and the opportunity of the moment."

The need was for the ICA to find a means of moving into Carlton House Terrace; the opportunity, presented suddenly to many people for whom it had been a long-held dream, was for the establishment of a national centre of the arts. The ICA would link up with four other societies (the Society of Industrial Artists and Designers, the Design and Industries Association, the Design and Art Directors Association, and the Institute of Landscape Architects), and the five would share the premises and the cost of the conversion.

The Crown Commissioners, eager to see the site put to good use, were convinced of the soundness of the project, and offered the site in July of 1965, provided the consortium were financially able to take it. The costs of structural adaptation, furnishing, equipment, and a necessary endowment fund would be not less than £50,000, money which was yet to be raised. And there was keen competition. The RAF had long been on the lookout for a site to establish a museum. They wanted Carlton House Terrace, and they had their money at the ready.

Dramatic scheme

The five societies could each contribute some money to the venture, and more could be raised by private appeal to individuals, charitable institutions, and, hopefully, a grant from the Arts Council. The most dramatic scheme for raising money came from the ICA. They would appeal to artists, not for money but for paintings and sculpture, to be sold at a charity auction. Said Sir Roland Penrose: "The artists are our best friends in this, and the people who need us as we need them. It seemed likely that they were the ones we should go to for support."

Sotheby's agreed to donate their services for the project, and late in December, letters began to go out from the ICA to artists all over the world. The ICA had until April to get the actual collection together, but unless they could immediately prove to the authorities that they had "the financial backing and enthusiastic support of the artists of this country," they were likely to lose the offer to the RAF.

Many of the artists were personal friends of Sir Roland, himself a distinguished surrealist painter who has exhibited with the Surrealist School. Many had been befriended by the ICA, had either been given their first showing in London by them, or had received valuable support – especially, as Bridget Riley wrote, during "the lean years." And the importance of the ICA, as a gallery free from both the pressures of a commercial gallery and the strictures of a museum with a permanent collection, and as an institution with a conspicuous history of supporting *avant-garde* art, almost went without saying.

The response to the appeal was overwhelming. Artists who had not been asked offered works for the auction, and those who had been asked, almost to a man, contributed generously. Kenneth Armitage wrote back: "This move would not only help you to achieve all your aims but would also give greater dignity to the art scene in London. I shall be glad to make a contribution to the auction."

Marcel Duchamp wrote from New York: "I am willing to help the ICA, which has always been so kind to me"; Dame Barbara Hepworth that: "I think it is absolutely fantastically important that this scheme should now evolve."

In all, about 120 works were given to the ICA, too many to be sold in a single auction. Just over half were given by the artists themselves, including virtually every living artist of distinction. The list of contributing artists reads like an international *Who's Who* in art – Picasso, Ernst, Dubuffet, Bacon, Miró, Drysdale, Moore, and Calder, to name but a few; the gifts from collectors and dealers round out the list, with names like Braque, Giacometti, Rouault, Matisse, and Klee. *(See paintings, right and on following pages.)*

Said Sir Roland: "We cannot express strongly enough our deep gratitude for the generosity of these gifts. To the artists in particular we owe everything."

Significantly, the most magnificent generosity of all came from Lady Penrose, Sir Roland's wife, who donated a Braque; to part with it must have been a heartrending decision. But the painting, certainly the crowning gem of the collection, could well fetch over £40,000 on its own. And there were contributions from quarters other than those which could give paintings and sculpture. Sotheby's is giving the auction free of charge and contributed half the cost of the catalogue. Lund-Humphries, the famous printing firm who do all Sotheby's catalogues, donated half the cost of layout and printing, and engraving firms contributed the plates.

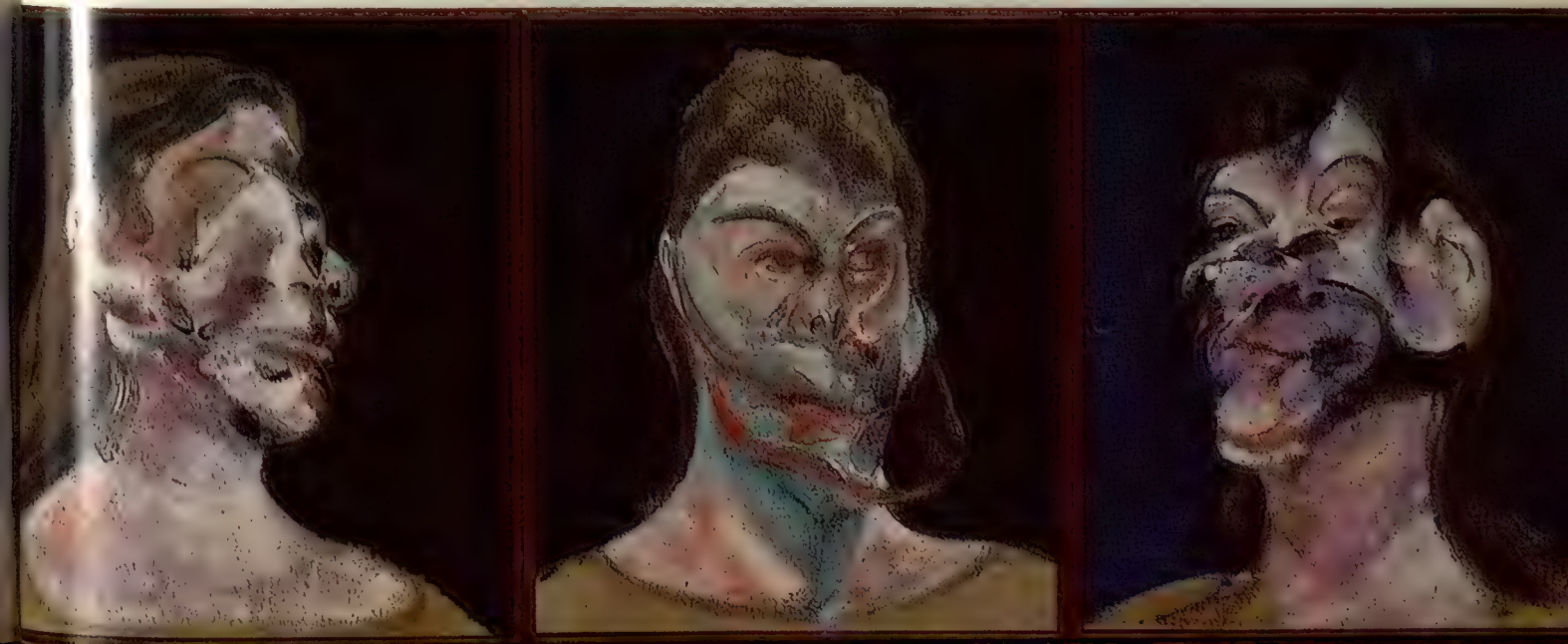
The idealistic and visionary spirit in which the project was conceived by the ICA has obviously guided every step towards its realisation. One expects it to pervade the auction: that buyers, inspired by the project, will spend more money at the auction than even the respectable £100,000 which the collection will certainly fetch. Museums from all over the world will probably be bidding; an enterprising buyer could walk off with the dazzling lot and himself establish the basis of a representative museum of modern art.

One wonders how the ICA could have withstood the temptation to keep the contributions themselves and establish a permanent collection. Typical is their answer: "We feel it would be better to sell the works and have enough money to put on a show of something that wouldn't otherwise stand a chance."

Auction to be held at Sotheby & Co, New Bond Street, W1, on Thursday, 23 June 1966 at 9 pm. All works to be auctioned will be on view at Sotheby's from Thursday, 16 June.

Jean Dubuffet, *L'Autobus*, painted in 1961 and presented by the artist. The painting has recently been exhibited in London as part of the Dubuffet retrospective show at the Tate Gallery. Dubuffet is one of the contributing artists whose work was first shown in England by the Institute of Contemporary Arts.

Francis Bacon, *Three Studies of Henrietta Moraes*, presented by the artist. The work was executed specially for the auction and arrived with its paint still wet. Though Bacon is now accepted as Britain's most distinguished living painter, the ICA was sympathetic towards his work at times when most galleries were hostile.

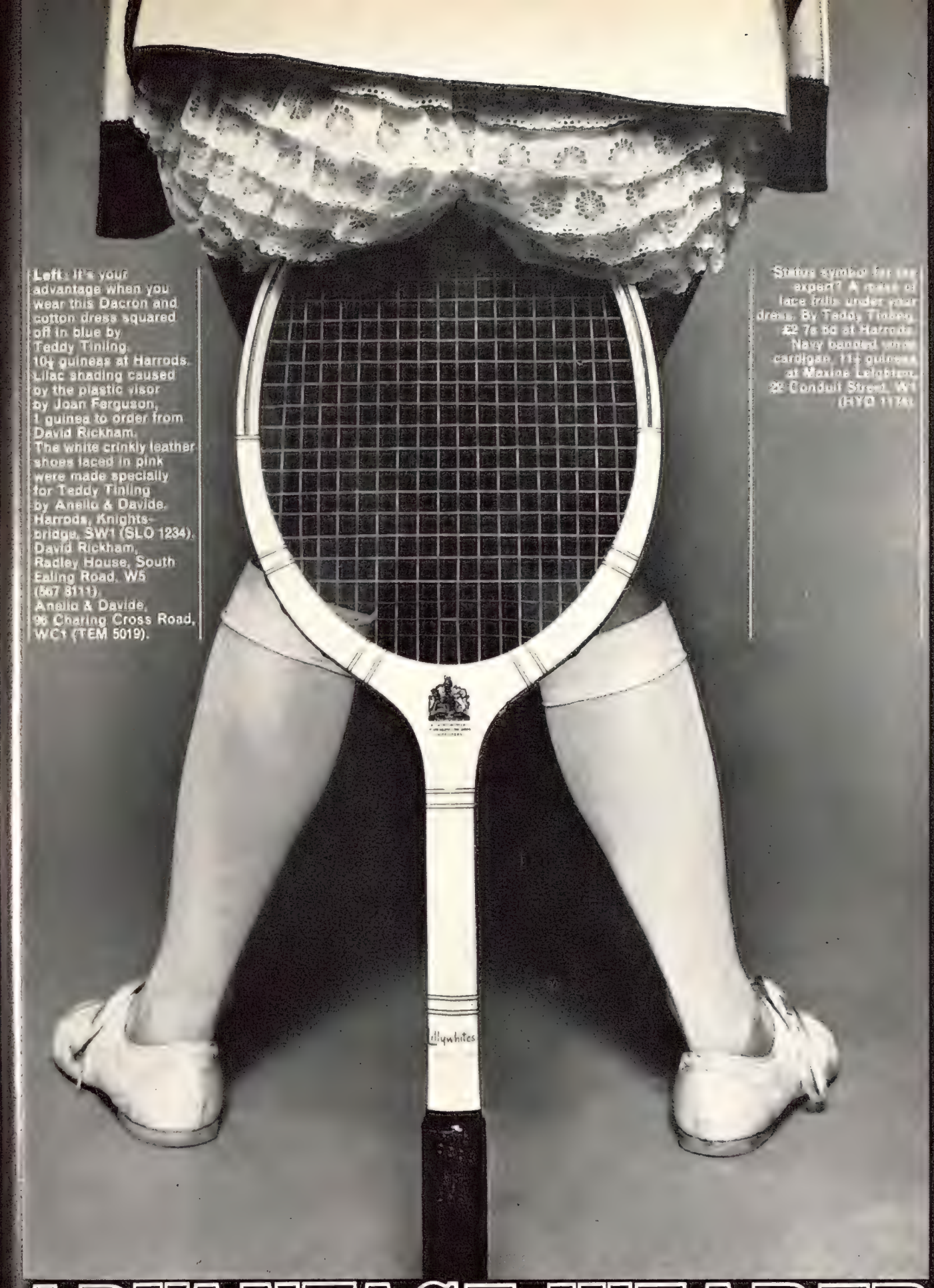


Art for art's sake (Continued)

The Moon Was Full and Broad in My Dark Stainless Soul, painted by the distinguished French surrealist Max Ernst specially for the auction. An artist who himself originated many new and difficult images, he is willing to support the work of an institution which continues to encourage innovation among younger artists.

Georges Braque, *La Mandore* (left), painted 1909-1910. One of the most famous of Braque's works, and the greatest attraction in the auction, it will probably bring bidders from museums all over the world and might well fetch over £40,000. It was donated by Lady Penrose, her munificent contribution to her husband's cause.

La Chanteuse d'Opera, painted by Joan Miró – a personal friend of Sir Roland Penrose – in January, 1966, almost immediately after he received a letter from the ICA; like the Bacon, it arrived still wet. Whimsical and colourful, it is typical of the Spanish surrealist's work.



Left: It's your advantage when you wear this Dacron and cotton dress squared off in blue by Teddy Tinling. 10½ guineas at Harrods. Lilac shading caused by the plastic visor by Joan Ferguson, 1 guinea to order from David Rickham. The white crinkly leather shoes laced in pink were made specially for Teddy Tinling by Anello & Davide. Harrods, Knightsbridge, SW1 (SLO 1234). David Rickham, Radley House, South Ealing Road, W5 (567 8111). Anello & Davide, 96 Charing Cross Road, WC1 (TEM 5019).

Status symbol for the expert? A make of lace frills under your dress. By Teddy Tinling, £2 7s 6d at Harrods. Navy banded white cardigan, 11½ guineas at Maxine Leighton, 22 Conduit Street, W1 (HYD 1178).

ADVANTAGE, WEARER

Fashion by Gill Evans and Sarah Drummond/Photographs by Peter Akehurst

Rackets all down the front in guipure lace on this simple Dacron and cotton dress by Teddy Tinling, 13 guineas at Harrods. Tennis racket "Criterion," £5 12s; nylon and wool socks, 7s 11d; Dunlop tennis shoes £1 16s 6d all at Lillywhites, Piccadilly, W1 (WHI 3181).

ADVANTAGE, WEARER

(continued)

Be right on target in this dress
by Teddy Tinling
with a pink and blue racket motif
on the front, 14½ guineas, at Harrods.
Avoid sun dazzle with a visor cap
by Joan Ferguson, £1 10s,
to order from David Rickham.
The racket is £5 12s 6d at Lillywhites.

MRS CHRISTOPHER LEE is the wife of the actor. Danish, her name is Birgit, and she is 31. They have a daughter, Christina, who is two-and-a-half. Mrs Lee used to be a model, has written magazine articles, paints (she had an exhibition in New York two years ago), loves cooking, also the theatre, opera and cinema. She has very definite ideas on fashion: her hates include fussy, frilly – or what she calls "busy" – clothes; she prefers

Left: Mrs Lee dressed for evening in a heavy white silk dress and coat. The dress has a pearl and beaded hem and the coat has a similar mandarin collar. Both by Carol Austen. **Above, top:** In a collarless grey wool bouclé coat with cross-over front. Pale wooden hat by Dior. **Above:** In a grey wool suit with pleated skirt. By Carol Austen. Beige straw bomb hat by Dior.

Pictures by Peter Akehurst

ONE WOMAN'S WARDROBE

Mrs Christopher Lee

to wear very simple, elegant, stark, dramatic clothes. She finds the op, pop and mini-skirt fashion of the moment fun but inelegant ("I'd wear them, though, if I were 17.")

Mrs Lee has no idea how much she spends on clothes. She says she is too mean to spend a lot on one outfit (she would rather buy a painting): £150 is her absolute maximum. She spends a great deal of time travelling with her husband, and on these trips takes cashmere and jersey and tries to keep her accessories down to a minimum by choosing one basic colour. ("Better than spending a fortune on excess baggage.")

Mrs Lee sometimes designs her own clothes, but mainly has them made by Carol Austen. She adores hats, and has about 30. She likes furs, and has a beautiful black diamond mink coat, a seal coat which has a mink collar, and a Mongolian lamb coat. For the evening she prefers a matching coat rather than a fur. The Lees entertain a lot – and then Mrs Lee likes to wear culotte trousers. Her jewellery consists of rings and earrings (chunky ones), and she favours diamonds and emeralds.

Mrs Lee does not have a favourite designer, but puts Nina Ricci and Givenchy high on her list. Her favourite colours – at the moment – are white, strong green, yellow and orange.

Above, top: In a hostess outfit of silk billowing pants in olive, lime and turquoise print from Harrods. Clear white waffled silk jersey top with halter neck and cutaway back, cinched at waist with a turquoise belt. Shift in white wool by Carol Austen, worn with a purple and green stone pin by Dior.

Above: For a gala evening Mrs Lee chooses a simple long off-white silk evening dress with heavy lace, embroidered tunic top, tied in plum-coloured silk.

Above, top: Mrs Lee, photographed on a balcony overlooking her garden, wearing a casual lemon jersey two-piece from *"Le Style Franglais."* **Above:** Elegant simplicity in this golden green cashmere cardigan suit with white roll-neck cashmere sweater. From Fortnum & Mason.

THE LONDON I LOVE

Continuing the *Lonaon Life* series by visitors to the world's capital, KARIN HART this week talks to actress Joan Fontaine, who has just finished filming here. "Has London really changed so much? I think so. Colour and sunshine aren't all it takes. There has to be a mood in the people . . . And there is. There definitely is *now*," says –

Joan Fontaine

"The London I love is London-in-the-spring. Then, it has all the romance we used to think of as Paris or Rome. It has the atmosphere of a gay and colourful city, all the more so because this in itself symbolises its renaissance. No longer can we think of it as a city of rolled umbrellas."

In both a literal and a figurative sense, these words spell the impact London has had this past season on actress Joan Fontaine. Since early April, she has been living in the heart of Belgravia, while working on Hammer's production, *The Witches*, at Bray Studios.

Her impressions were first given as a matter-of-fact observation: "I feel so lucky to have seen spring in London this year. Everywhere there were flowers and people strolling through parks and colour and splashing sunshine – like the beautiful old impressionist paintings coming to life. I couldn't believe my eyes. It was intoxicating. It always is, every time I come to London, but this time it was positively overwhelming. Something new was burgeoning along with the spring. Granted, the weather has been finer than most other seasons I can remember here. But it was more than that. I was struck by it all, over and over again, as if it were completely new.

"Of course, spring always has that effect, hasn't it?" She laughed. "Spring fever? I doubt if that would account for it. Not this deep sense of awakening." Then she mused: "Has it really changed so much? I think so. Colour and sunshine aren't all it takes. There has to be a mood in the people and their thinking. And there is. There definitely is *now*.

"I notice it in the theatre – I insist that English theatre is now the best in the world. English playwrights, directors, stage designers, producers – all are the most original people in 20th-century drama. And the actors are no exception.

"Yes, there *has* been a change in London. Almost everything that's noteworthy in films and theatre these days seems to bear the London mark. Of course, it may be that we ourselves superimpose qualities on a city where we experience something intangible that excites us – in this case a spirit of gaiety and creativity exploding. A good example is the way artists and writers have made Paris-of-the-Twenties so flowered and sparkling and colourful in our mind's eye. But the mood here in London today is undeniable."

Visual delights

With this justification for her rare romanticism Miss Fontaine could then dwell comfortably on the visual and personal delights of London-in-bloom: she is fond of Eaton Square; the bursting of foliage late in April was a transformation for the stark, late-winter scene she arrived on. "I often go to the pavilion on the banks of the Serpentine, too. As soon as I was aware of the staggering wealth of it all, I searched out a spot where I could sit quietly and 'take it all in.' In the late spring twilights, you can sit and *breathe* it, and let it transport you into a sort of tranquillity – a sense of well-being."

Admittedly, Miss Fontaine has needed moments of tranquil respite during the last few weeks: up every day at 5.30 am – with a full day at the studios, a hectic programme of evening engagements, and weekends spent away from London – she has found herself grasping eagerly at relaxed, solitary moments. "I'd drive to the studios with the top down on the car, just for the pure, cleansing freshness of it. I picked my way through the old squares – I am sorry about some of the new buildings – but the old streets and gardens are truly a tonic. I began to feel like an official guide for some of my friends from America. I knew just where to find the horse-chestnut tassels and the laburnum . . . and hawthorn, forests of it! And then, of course, the cherry blossoms in Regent's Park – there were a few weeks when *everything* was positively drooping with flowers and new bright-green foliage.

"Window-boxes, too! I go crazy about them. The 'real thing' is a novelty at home, but you see so many of them here. I think the English must be a race of horticulturists . . . and that deserves 'bravos' as far as I'm concerned." She added wistfully: "I planted over a thousand daffodil bulbs at home for this spring, and didn't have a chance to see them bloom."

Joan Fontaine's lasting impression is one of London in its prime: "London has many primes. But this time all its other aspects seemed so compatible with this glorious spring . . . the streets clean, the signs well-painted, the shops gay. To me there was never anything that seemed tacky or really honky-tonk. Even in Soho or the Portobello Road, there is the old charm and colour that make London so memorably picturesque. It has never looked lovelier – and I have known London for many years."

Miss Fontaine has long been *au fait* with London and things-English. She is British by birth – though she has made her home in New York for many years. Born in Tokyo, and the sister of Olivia de Havilland, she has been visiting England regularly all of her life.

This year, her sojourn in London was brought about by her own brainchild – the filming of a screenplay of Peter Lewis's book, *The Devil's Own*. Intrigued by the dramatic potential of the plot, she herself took the book to Twentieth-Century Fox. Filming of the resultant screen version, *The Witches*, was completed on 9 June at Bray.

First filming

The story portrays the experiences of an English schoolteacher who breaks down under the horrors of witchcraft among native tribes she is teaching in Africa. Returning to an English country village, she once again encounters plots of witchcraft.

The film will be released in September. It is virtually Joan Fontaine's first filming in England, her previous camerawork here consisting of only a few scenes for M-G-M's *Ivanhoe*.

She will spend a brief holiday in Portofino before returning to New York via Ireland. Once back in America, she anticipates a possible appearance in Sir Tyrone Guthrie's production of *Dinner at Eight* on Broadway, then looks forward to Otto Preminger's filming of *Too Far To Walk* next winter – a screenplay based on John Hersey's recent best-selling book, in which she has been signed for a major part.

Joan Fontaine (right) relaxes in Grosvenor Square – part of the London she loves.

HOW TO MAKE THE MOST OF HENLEY

Wednesday marks the first day of the annual Henley Regatta, and for the following three days this spectacular event will attract thousands of visitors from all over the country and scores of competitors from all over the world. SHEILA FITZJONES provides the information which will make a visit to Henley that much more exciting – and comfortable.

Henley Regatta – one of the most spectacular pageants of the English season – starts on Wednesday. For four days, thousands will throng the towing path of one of the loveliest stretches of river in Britain. Many hundreds more in boats and punts on the river itself, will cheer the cream of oarsmen from all over the world.

And though the Regatta has been "de-snobbed" in recent years, with Minis and charabancs cluttering the car parks in place of chauffeur-driven limousines, the appeal of Henley lives on.

It all started in 1839 when a public meeting at Henley passed a resolution to the effect that "an annual regatta under judicious and respectable management" would be a desirable addition to local amenities. A Mr Williams-Freeman made the proposal, but could hardly have dreamt that from it would grow a regatta of world-wide renown.

Eights and fours

At the first Henley Regatta, on 14 June, 1839, the events were the Grand Challenge Cup for eights and the Town Challenge Cup for fours. Four crews – the Etonian Club, Brasenose and Wadham Colleges from Oxford, and Trinity College, Cambridge, competed for the Grand, the Cambridge crew winning. The Town Cup attracted three crews, and a club calling themselves "The Wave" were successful.

The following year the Regatta was held under great difficulties, for many Oxford dons deplored the idea of undergraduates taking part in a "public spectacle." They even refused students who competed their testimonials for Holy Orders or permission to stand for Fellowships, and University oarsmen were forced to row under assumed names.

No pretty girls

But gradually the Regatta grew and the Stewards' Cup was rowed for in 1841; the Diamond Sculls in 1844; and the Ladies' Plate and Silver Goblets in 1845 (for the uninitiated – don't expect to see crews of pretty girls in shorts competing for the Ladies' Challenge Plate – Henley rowing teams are an all-male affair). The Visitors' Cup was added in 1847; the Wyfold Cup in 1855 and the Thames Cup in 1868.

SPECTATOR'S GUIDE

Tickets: Obtainable at entrance for the general enclosure (the Secretary says it is not necessary to book in advance). First three days £1; Saturday £1 5s.

Entrance to Stewards' Enclosure for members' guests only, or by voucher forms signed by a member. First three days £2, Saturday £3. You can, of course, watch the races quite happily from the towpath. Best to get there early and take up a vantage point as near to the enclosures as possible.

Getting There: *By car.* 35 miles from London. M4 to Maidenhead, then nine miles farther. Takes a good hour on normal days, more during Regatta time. *By train.* Trains leave Paddington Station for Henley every half-hour at 22 and 52 mins past the hour, and return from Henley at 3 and 36 mins past the hour. Journey takes about one hour. Cheap return on Regatta days for 11s 6d (first-class 50 per cent. more). Station is five minutes' walk from enclosure entrance.

Programme times: The programme was not yet arranged at time of going to press but usually races on first day start at 9.30 am, on Thursday and Friday at about 10 am, and on Saturday at 11 am.

Car Parks: Car park nearest general enclosure costs £1 a day on Wednesday-Friday, and 30s on Saturday. Car park 100 yards from enclosure costs 15s first three days and £1 10s on Saturday. You can take out a ticket for all four days in the main car park for £4 10s, when space is reserved for you.

It's much cheaper to park your car in either of the two big municipal car parks, both about five minutes' walk from the enclosures (one situated between Market Place and Greys Road and the other between King's Road and Bell Street). A "Trust the Motorist" scheme has recently been introduced for these, whereby you are expected to buy a 6d ticket from the self-service machine.

Boat Hire: Hobbs & Sons, Station Road (Henley 2035) have punts for six people for £3 10s a day on the Wednesday; £2 10s on Thursday and Friday, and £7 on Saturday. Motor launches (Saturday only – course is closed to motor traffic during other days): £12 for the day.

Alf Parrot, Thameside, Henley (2380), has punts for six on first three days at 3 guineas. Saturday 7 guineas. Motor launch on Saturday 8 guineas.

WHERE TO EAT

It is essential to book at any of these Henley restaurants if you want to be sure of a table:

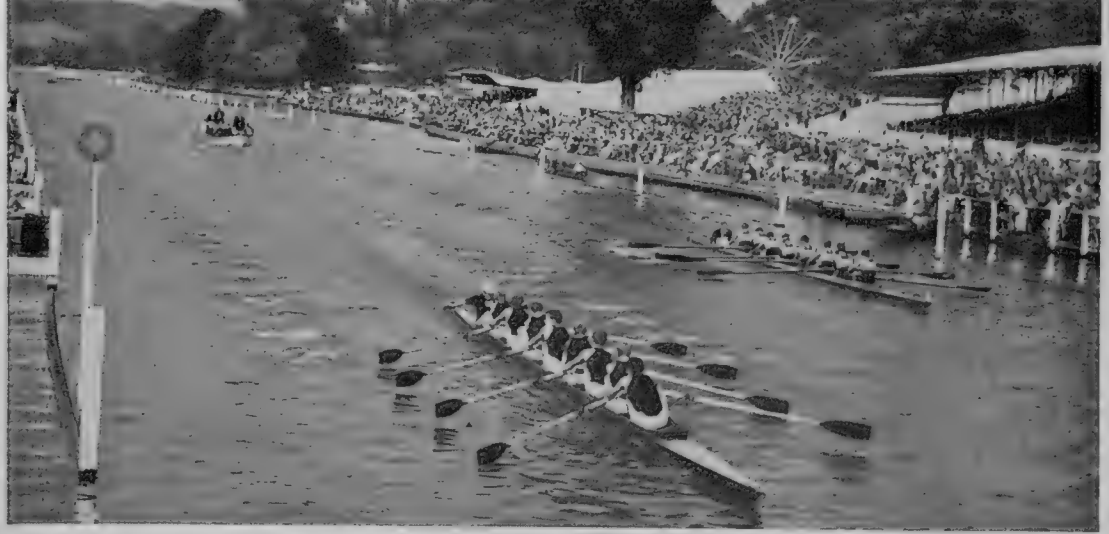
Red Lion Hotel (4135). Good restaurant overlooking river. *A la carte* averages about 25s-30s without wine. *Table d'hôte* lunch approx 21s, and dinner 25s.

Old White Hart, Hart Street (3103). Speciality here is lobsters, delivered live from Penzance (lobster salad about 25s 6d). Generally do *table d'hôte* lunch at 12s 6d and dinner at 17s 6d but prices might be changed for Regatta time. *A la carte* averages 25s a head. Open lunch 12-2. Last orders in evening at 9.30.

Little White Hart, Riverside (4145). Faces river. Prices for *table d'hôte* meals not yet decided for Regatta time. *A la carte* averages 17s 6d a head. Open 12.30-2 and 7-9.

Cherub Restaurant, 49/51 Market Place (3060). Continental cooking – mainly French. Good *à la carte* menu averages 25s a head. Open from 12-2.30 and 7-12. Fully licensed.

Catherine Wheel, Hart Street (3100). Converted 15th-century coaching inn, now a Berni House. Four restaurants serving mainly steaks, scampi, duck and plaice. Prices for set lunch – main course plus veg. followed by cheese and biscuits from 6s to 18s 6d. Open from 12-2.30 and 6-11.30.



Exciting finish to a great race at last year's Henley, when Isis Boat Club beat the American eight, St Antony's Hall, by one length in their Thames Challenge Cup heat, setting a new record

MECHANICAL ORNAMENTS

People, men particularly, love things that work, whether it's a clockwork toy, a car or a fruit machine. But modern mechanism isn't enough these days; they revert to obsolete hat measurers and butter makers, old-fashioned telephones, and so on. Old objects that once had a specific mechanical function now look decorative and are bought, at a high "rarity" price, for that purpose. The objects above are taken from a selection of disused but decorative items to be found in three shops in London.

Reading from left to right they are: Top row: Hat measurer, £4 10s; ship's bell, 11 guineas; scales, £10; sextant, £30. Centre row: Tractor, £7 10s; mechanical hand-signallers for a car, £12 a pair. Bottom row: Old telephone, 11 guineas; microscope, £28; butter maker, £3; balance, £14. Some of these items are from Dodo, 185 Westbourne Grove, W.11, some from Wright and Day, 74a Jermyn Street, W.1, and some from Graham Pontet, 34 Brook Street, W1.

THEATRE

FIRST FIVE: 1 The Prime of Miss Jean Brodie. 2 Man & Superman. 3 Hello Dolly. 4 The Anniversary. 5 Come Spy With Me.

What London needs more than anything at the moment is a sort of fringe theatre (as in New York) where actors, directors and writers can experiment, put on non-commercial work if necessary and, most important, have the right to fail. Though there are a number of small theatre clubs dotted around, and peripheral repertory theatres, financial pressures and largely recalcitrant audiences prevent anything very worthwhile happening. The Hampstead Civic Theatre (or Club as it is misguidingly called) is the most adventurous, producing a stream of off-centre plays.

For periods over the past few years it has seemed as though the Arts Theatre Club in Great Newport Street would emerge as a fringe theatre in central London. Peter Hall and the RSC did exciting things there for a period, and various managements have placed interesting work there. One can, however, be baffled by the latest offering there – a production of *Pride and Prejudice*, of all things.

Billed as "Jane Austen's immortal story" and "Adapted for the Stage by James Liggat and Robert Sheaf" it may pass an amusing couple of hours after a day on the beach at Bournemouth, perhaps, but sitting there in the middle of the West End, flanked as it were by *Miss Brodie* and *Sister George* it is a drab between-courtesans with on compensating virtues of its own.

Jane Asher and Flora Robson will appear in Jean-Paul Sartre's adaptation of Euripides' "The Trojan Woman" at the Edinburgh Festival.

At one time adaptations of Miss Austen were modish; but today there seems no reason, especially as it is done so much more thoroughly for television serials. Inevitably the novel is deprived of that flesh that makes these exposed bones of plot seem beautiful and inevitable. When Jane Austen's cool, balanced conversation is given its head there is something to catch on to, otherwise justice is done to neither novel nor stage. It's good, I suppose, to see actors in work, but such excellent players as Peter Myers and Terence Longdon must find something better than this.

David Phethean directs, and opts for simplicity which is a good thing, as the adaptation reduces the novel to a series of confrontations. The sets are just about adequate, the Gothick decoration of the Hunsford parsonage wittily contrasting with the simple lines of the Bennet drawing room.

j roger baker

WEST END CURRENT

ALIBI FOR A JUDGE, Savoy, Strand, WC2 (TEM 8888). Authors: Felicity Douglas, Henry Cecil. Dir: Hugh Goldie. Stars: Andrew Cruickshank, Colin Gorden, Elvi Hale. High Court judge gets involved with the pretty wife of a man he has sent down. 8.0 (ends 10.20). W: 2.30 (ends 4.50). Sat: 5.0 (ends 7.20). Opened 4 August 1965

THE ANNIVERSARY, Duke of York's, St Martin's Lane, WC2 (TEM 5122). Author: Bill MacIlwraith. Dir: Patrick Dromgoole. Evil mother and terrified family. Comedy. Cast: Michael Crawford, Sheila Hancock. 8.0 (ends 10.15). Sat: 5.30 (ends 7.46); 8.30 (ends 10.45). W Mat: 3.0 (ends 5.15). Opened 20 Apr 1966

Andrew Cruickshank in "Alibi for a Judge."

ARSENIC & OLD LACE, Vaudeville, Strand, WC2 (TEM 4871). Author: Joseph Kesselring. Dir: Murray Macdonald. Revival of a classic black comedy. Cast: Sybil Thorndike, Athene Seyler, Richard Briers, Desmond Walter-Ellis. 8.0 (ends 10.20). W: 2.45 (ends 5.5). Sat: 5.0 (ends 7.20). Opened 23 Feb 1966

BAREFOOT IN THE PARK, Piccadilly, opp Regent Palace Hotel, W1 (GER 4506). Author: Neil Simon. Dir: Richard Benjamin. Cast: Robin Hunter, Polly James. Young-married troubles. Broadway-style comedy. M-F: 8.0 (ends 10.0). Sat: 6.0 (ends 8.0); 8.45 (ends 10.45). W: 2.30 (ends 4.30). Opened 24 Nov 1965. Ends 26 June

BEYOND THE FRINGE 1965, May Fair, May Fair Hotel, Stratton Street, W1 (MAY 3036). Authors: Alan Bennett, Peter Cook, Jonathan Miller, Dudley Moore. Dir: David Phethean. Stars: John Dryden, Bill Hepper, Peter Honri, Peter Baldwin. The material has almost an historical interest now. 8.40 (ends 10.50). Th & Sat: 6.0 (ends 8.10). Opened 15 Apr 1964

BLACK & WHITE MINSTREL SHOW, Victoria Palace, Victoria Street, SW1 (VIC 1317). Dir: George Inns. Stars: George Mitchell Minstrels with Don Arrol, Neville King, Dai Francis, John Boulter, Tony Mercer. Songs and dances cease only for interludes of comedy. 6.15 (ends 8.20); 8.45 (ends 10.50). Opened 15 May 1962

BOEING-BOEING, Duchess, Catherine Street, WC2 (TEM 8243). Author: Marc Camoletti (translated by Beverley Cross). Dir: Jack Minster. Stars: Nicholas Parsons, Simon Merrick. Three girls, two boys, seven doors . . . permutations endless. 8.0 (ends 10.10). W: 2.45 (ends 4.50). Sat: 5.15 (ends 7.20). Opened 20 Feb 1962

CHARLIE GIRL, Adelphi, Strand, WC2 (TEM 7611). Book by Hugh and Margaret Williams. Music and lyrics by David Heneker and John Taylor. Dir: Wallace Douglas. Cast: Anna Neagle, Joe Brown, Hy Hazell. The stately homes racket receives gentle satire with romantic interest, songs and dancing. 7.30 (ends 10.0). Th: 3.0 (ends 5.30). Sat: 5.30 (ends 8.0); 8.30 (ends 11.0). Opened 15 Dec 1965

COME INTO THE GARDEN MAUD and **SHADOWS OF THE EVENING,** Queen's, Shaftesbury Avenue, W1 (REG 1166). Author: Noël Coward. Dir: Vivian Matalon. Contrasting double bill. Cast: Noël Coward, Lilli Palmer, Irene Worth. T, F & Sat: 8.0 (ends 10.30). Th: 2.30 (ends 5.0). Opened 25 Apr 1966

COME SPY WITH ME, Whitehall, Trafalgar Square, SW1 (WHI 6692). Music and Lyrics: Brian Blackburn. Dir: Ned Sherrin. Stars: Danny La Rue, Barbara Windsor, Biff McGuire, Richard Wattis. 8.0 (ends 10.30). Sat: 5.30 (ends 8.0); 8.30 (ends 11.0). Opened 31 May 1966

THE DOCTOR'S DILEMMA, Comedy, Panton Street, SW1 (WHI 2578). Author: G B Shaw. Dir: Laurier Lister. Stars: Max Adrian, Eleanor Bron, Griffith Jones, George Merritt, John Woodvine, Barry Justice. 7.45. W Mat: 2.30. Sat: 5.0, 8.15. Opened 2 June 1966

A FRIEND INDEED, Cambridge Theatre, Earlham Street, WC2 (TEM 6056). Author: William Douglas-Home. Dir: Jack Minster. Diplomatic carryings-on in Rome. Cast: David Tomlinson, David Hutcheson. 8.0 (ends 10.10). Th Mat: 2.45 (ends 5.0). Sat: 6.0 (ends 8.10); 8.30 (ends 10.40). Opened 27 Apr 1966

FUNNY GIRL, Prince of Wales, Coventry Street, W1 (WHI 8681). Lyrics: Bob Merrill. Music: Jule Styne. From the book by Isobel Lennart. Dir: Lawrence Kasha. Fanny Brice revealed. Cast: Barbra Streisand, Michael Craig. (Sat: 8.0 Lisa Shane) (ends 10.30). Sat 3.0 (ends 5.20). Opened 13 Apr 1966. Ends 16 July

HELLO DOLLY! Theatre Royal, Drury Lane, WS2 (TEM 8108). Adapted by Michael Stuart from Thornton Wilder's play The Matchmaker. Music: Jerry Herman. Dir and choreographer: Gower Champion. A grand illusion. Cast: Dora Bryan, Bernard Spear. 7.30 (ends 10.0). W & Sat: 2.30 (ends 5.0). Opened 2 Dec 1965

AN IDEAL HUSBAND, Strand, Aldwych, WC2 (TEM 4143). Author: Oscar Wilde. Dir: James Roose Evans. Fin de siècle morality among the Wildest epigrams. Cast: Margaret Lockwood, Richard Todd, Michael Denison, Dulcie Gray, Ursula Jeans, Roger Livesey, Perlita Nelson. 7.30 (ends 10.0). Sat: 5.0 (ends 7.30); 8.30 (ends 11.0). Th: 3.0 (ends 5.30). Opened 16 Dec 1965

THE KILLING OF SISTER GEORGE, St Martin's, West Street, off Cambridge Circus, WC2 (TEM 1443). Author: Frank Marcus. Dir: Val May. Stars: Beryl Reid, Lally Bowers, Eileen Atkins. Lesbian radio actress loses her part and her lover. 8.0 (ends 10.25). Sat: 5.30 (ends 7.55); 8.30 (ends 11.0). W: 3.0 (ends 5.25). Opened 17 June 1965

LET'S GET A DIVORCE, Mermaid, Puddle Dock, Blackfriars, EC4 (CIT 7656). Authors: Sardou and Najac. English version: Angela and Robert Goldsby. Dir: Robert Midgley. Stars: Fenella Fielding, Hugh Paddick, Barry Foster. Tue-Sat: 6.10 (ends 8.20); 8.40 (ends 10.50). Opened 2 June. Ends 9 July

LONDON LAUGHS, London Palladium, Argyll Street, W1 (GER 7373). Choreographer: Douglas Squires. Dir: Robert Nesbit. Cast: Harry Secombe, Jimmy Tarbuck. 6.15 (ends 8.30); 8.45 (ends 11.0). Sat Mat: 2.40 (ends 5.30). Opened 6 May 1966

MAN & SUPERMAN, Garrick, Charing Cross Road, WC2 (TEM 4601). Author: G B Shaw. Dir: Philip Wiseman. Battle of the Sexes. Cast: Alan Badel, Sian Phillips, June Thorburn, John Robinson, Marie Löhr, Terence Rigby. 7.45 (ends 10.30). Th & Sat: 3.0 (ends 5.45). Opened 23 Nov 1965

A MIDSUMMER NIGHT'S DREAM, New Shakespeare Company, Open-air Theatre, Regent's Park, NW1 (HUN 1813). Author: Shakespeare. Dir: Michael Meacham. Stars: Russell Hunter, Caroline Blakiston, Louise Brealin, Edgar Wreford, John Turner, Bernard Hopkins, John Warner. 7.45 (ends 10.30). W, Th & Sat Mats: 2.30 (ends 5.15). Opened 6 June 1966

THE MOUSETRAP, Ambassadors, West Street, off Cambridge Circus, WC2 (TEM 1171). Author: Agatha Christie. After 14 years still a mystery. Dir: D Ramsden. Cast: John Cobner, Diana Scougal 8.0 (ends 10.30). T: 2.45 (ends 10). Sat: 5.0 (ends 7.30); 8.0 (ends 10.30). Opened 25 Nov 1952

OLIVER! New Theatre, St Martin's Lane, WC2 (TEM 3878). Composer: Lionel Bart. Dir: Peter Coe. Stars: Aubrey Woods, Nicolette Roeg, Peter Bartlett. Dickens's London brought to musical life. 7.45 (ends 10.15). T & Sat: 4.30 (ends 6.50). Opened 30 June 1960

ON THE LEVEL, Saville, Shaftesbury Avenue, WC2 (TEM 11). Author: Ronald Millar. Music by Ron Grainger. Dir: Wendy Toye. GCE gets groovy. Cast: Barrie Ingham, Angela Richards, Mary Bond. 7.45 (ends 10.20). Wed Mat: 2.45 (ends 5.20). Sat: 5.30 (ends 8.5); 8.30 (ends 11.5). Opened 19 Apr 1966

ON THE WAGON, Mermaid, Puddle Dock, Blackfriars, EC4 (CIT 7656). Dir: Julius Gellner. Cast: Bernard Miles. Mon only: 8.40 (ends 11.0). Opened 6 Jan 1966. Ends 9 July

Dulcie Gray in Oscar Wilde's "An Ideal Husband."

THE OWL & THE PUSSYCAT, Criterion, Piccadilly Circus, W1 (WHI 3216). Author: Bill Manhoff. Dir: Shirley Butler. Pretty girl versus intellectual man. Cast: Diana Sands, Anton Rodgers. 8.15 (ends 10.35). Sat: 6.0 (ends 8.15); 8.45 (ends 11.0). Wed: 3.0 (ends 5.15). Opened 2 Mar 1966

PRIDE AND PREJUDICE, Arts Theatre Club, Great Newport Street, WC2 (TEM 3334). Adapted from Jane Austen's classic by James Liggatt and Robert Sheaf. Dir: David Phethean. Stars: Jack Allen, Terence Longdon, Petra Davies, Peter Myers. 8.0. Sat: 5.30, 8.30. Opened 14 June 1966

Diana Sands: the female half of "Owl and the Pussy cat."

THE PRIME OF MISS JEAN BRODIE, Wyndham's Theatre, Charing Cross Road (TEM 3028). Adapted by Joy Presson Allen from the novel by Muriel Spark. Dir: Peter Wood. Schoolmistress of decided idiosyncracy. Cast: Vanessa Redgrave, Andrew Crawford, William Squire, Dorothy Reynolds. 8.0 (ends 10.15). W Mat: 3.0 (ends 5.15). Sat: 5.45 (ends 8.0); 8.30 (ends 10.45). Opened 5 May 1966

ROBERT & ELIZABETH, Lyric, Shaftesbury Avenue, W1 (GER 3686). Composer: Ron Grainger. Book: Ronald Millar. Dir: Wendy Toye. Stars: Donald Wolfit, Jane Griffe, Kevin Colson. The Barretts of Wimpole Street get the song and dance treatment. 7.30 (ends 10.25). Th & Sat: 2.30 (ends 5.25). Opened 20 Oct 1964

SAY WHO YOU ARE, Her Majesty's, Haymarket, SW1 (WHI 6606). Authors: Keith Waterhouse and Willis Hall. Dir: Shirley Butler. Stars: Ian Carmichael, Patrick Cargill, Dilys Laye, Jan Holden. Sophisticated farce. M-Th: 8.15 (ends 10.25). F & Sat: 6.0 (ends 8.0); 8.45 (ends 10.55). Opened 14 Oct 1965

SONG AT TWILIGHT, Queen's, Shaftesbury Avenue, W1 (REG 1166). Author: Noël Coward. Dir: Vivian Matalon. Skeletons rattle in elderly author's cupboard. Cast: Noël Coward, Lilli Palmer, Irene Worth. M, W & Th: 8.0 (ends 10.30). Sat Mat: 2.30 (ends 5.0). Opened 14 Apr 1966

THE SOUND OF MUSIC, Palace, Cambridge Circus, W1 (GER 6834). Composers: Rodgers and Hammerstein. Book: Lindsay and Crouse. Dir: Jerome Whyte. Stars: Sonia Rees, Eunice Gayson, Donald Scott. Nazi invasion in the background; sweetness to the fore. 7.30 (ends 10.25). W & Sat: 2.30 (ends 5.15). Opened 18 May 1961

SPRING & PORT WINE, Apollo, Shaftesbury Avenue (GER 2663). Author: Bill Naughton. Dir: Allan Davis. Cast: Alfred Marks, Ruth Dunning. A heavy Lancastrian father has a rebellious family on his hands. 8.0 (ends 10.15). Th & Sat: 6.0 (ends 8.15); 8.40 (ends 10.55). Opened 19 Nov 1965

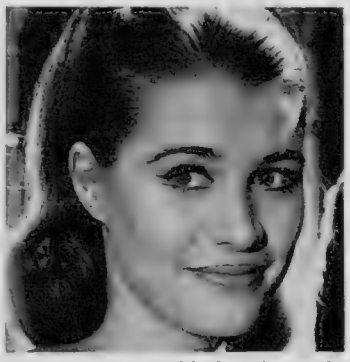
THERE'S A GIRL IN MY SOUP, Globe, Shaftesbury Avenue, W1 (GER 1592). Author: Terence Frisby. Dir: Robert Chetwyn. Cast: Donald Sinden, Barbara Ferris, Jon Pertwee. 7.30. Cont: 8.15. Fri & Sat: 6.0, 8.45. Opened 15 June 1966

YOU NEVER CAN TELL, Theatre Royal, Haymarket, SW1 (WHI 9832). Author: G B. Shaw. The new woman and old-fashioned values. Dir: Glen Byam Shaw. Cast: Sir Ralph Richardson, Jack Gwillim, Avice Landone, Keith Baxter. 7.45 (ends 10.30). Sat: 5.0 (ends 7.45); 8.15 (ends 11.0). W: 2.30 (ends 5.15). Opened 12 Jan 1966

REPERTORY

ENGLISH STAGE COMPANY, Royal Court Theatre, Sloane Square, SW1 (SLO 1745). Th 23-Sat 25 June: THEIR VERY OWN AND GOLDEN CITY. Author: Arnold Wesker. Dir: William Gaskill. Cast: Ann Firbank, Ian McKellan, Gillian Martell, Sebastian Shaw, John Shepherd, William Stewart. 7.30 (ends 10.0). Sat Mat: 3.0 (ends 5.30)
M 27-W 29 June: THE VOYSEY INHERITANCE. Author: H G Barker. Dir: Jane Howell. 7.30

NATIONAL THEATRE COMPANY, Old Vic, Waterloo Road, SE1 WAT 7616). Th 23 June: THE ROYAL HUNT OF THE SUN. Author: Peter Shaffer. Dir: John Dexter, Desmond O'Donovan. Cast: Colin Blakely, Kenneth Mackintosh, Robert Stephens, Michael Turner. 2.15 (ends 5.15), 7.30 (ends 10.30
F 24 June: TRELAWNY OF THE "WELLS." Author: Arthur Wing Pinero. Dir: Desmond O'Donovan. Cast: Wynne Clark, Graham Crowden, Paul Curran, Barbara Hicks, Derek Jacobi, Gerald James, Edward Petherbridge, Louise Purnell, Maggie Smith, Robert Stephens. 7.30 (ends 10.15)
Sat 25 June: JUNO AND THE PAYCOCK. Author: Sean O'Casey. Dir: Laurence Olivier. Cast: Colin Blakeley, Peter Cellier, Frank Finlay, Mike Gambon, Joyce Redman, Madge Ryan. 2.15 (ends 5.0), 7.30 (ends 10.15)



Julia Lockwood is in "Arsenic and Old Lace."

ROYAL SHAKESPEARE COMPANY, Aldwych Theatre, The Strand, WC2 (TEM 6404). T 23, Sat 25 and M 27 June: TANGO. Author: Slawomir Mrozek. Translators: Nicholas Bethell, Tom Stoppard. Dir: Trevor Nunn. 8.0 (ends 10.15)
F 24, Sat 25, T 28 & W 29 June: DAYS IN THE TREES. Author: Marguerite Duras. Translator: Sonia Orwell. Cast: Peggy Ashcroft, George Baker, Frances Cuka. 8.0. Sat: 2.30

UNIVERSITY COLLEGE DRAMATIC SOCIETY, Portico Steps, University College, Gower Street, W1. W 29 June: JULIUS CAESAR. Dir: Gerry Gordon. 8.0

OUT OF TOWN

CHICHESTER FESTIVAL THEATRE, Oaklands Park, Sussex (OCH3 86333). Th 23, F 24, Sat 25, M 27 & W 29 June: THE FIGHTING COCK. Author: Jean Anouilh. Dir: Norman Marshall. Cast: John Clements, Zena Walker, Sarah Badel, Michael Aldridge, Bill Fraser, Clive Swift, John Standing. 7.0. Th: 2.0 only
Th 23, Sat 25 & T 28 June: THE CLANDESTINE MARRIAGE. Authors: George Colman and David Garrick. Dir: Desmond O'Donovan. Cast: Alastair Sim, Margaret Rutherford, Bill Fraser, Ann Beach, Sarah Badel, John Standing. 7.0. Sat: 2.0 only

Wilfrid Brambell stars in "Do Not Pass Go."

ROYAL SHAKESPEARE THEATRE, Stratford-upon-Avon, Warwks (OST9 2271). Th 23, Sat 25 & W 29 June: HENRY IV PART I. Author: Shakespeare. Dir: John Barton with Trevor Nunn, Clifford Williams. Cast: Tony Church, Ian Holm, Paul Rogers, Norman Rodway, Sheila Allen, Elizabeth Spriggs. Th & W. 2.0. Sat: 7.30
Th 23 & W 29 June: HENRY IV PART II. Author: Shakespeare. Dir: John Barton with Trevor Nunn, Clifford Williams. Cast: Tony Church, Ian Holm, Paul Rogers, Norman Rodway, Sheila Allen, Elizabeth Spriggs, Patsy Byrne. 7.30
F 24 & T 28 June: TWELFTH NIGHT. Author: Shakespeare. Dir: Clifford Williams. Cast: Diana Rigg, Estelle Kohler, Patsy Byrne, Ian Holm, Brewster Mason, David Warner. 7.30
Sat 25 & M 27 June: HAMLET. Author: Shakespeare. Dir: Peter Hall. Cast: David Warner, Elizabeth Spriggs, Brewster Mason, Estelle Kohler, Tony Church, Michael Jayston. Sat: 2.0. M: 7.30

YVONNE ARNAUD THEATRE, Millbrook, Guildford, Surrey (OGU3 60191). DANCE OF DEATH. Author: August Strindberg. Dir: Alexander Doré. Cast: Oscar Homolka, Joan Tetzel, Robert Urquhart. 7.45. Th Mat: 2.30. Sat: 5.0, 8.0

CLUBS

HAMPSTEAD, 98 Avenue Road, NW3 (REG 3117). DO NOT PASS GO with Wilfrid Brambell, Derren Nesbitt. Th 23, F 24 June: 8.0. Sat 25 June: 5.0, 8.15
THE TRIALS OF BROTHER JERO. I Jinle Company. T 28 June: 8.0

LITTLE ANGEL MARIONETTE THEATRE, 14 Dagmar Passage, N1 (CAN 1787). THE WILD NIGHT OF THE WITCHES. Sat 25 June: 3.0, 5.0, Sun 26 June: 3.0. Matinee for the very young Sat: 11.0

BALLET

On she bounced and whizzed in the *pas de trois*, that effervescent sparrow-soubrette of a dancer, Brenda Last, with a technique like tempered steel and a personality of dangerously cheeky proportions: Nina Sorokina and Suki Schorer all rolled into one. Yes, the touring section of the Royal Ballet is back at Covent Garden and opened with the original "original" *Swan Lake* with Doreen Wells, and David Wall, just 20, in the star roles.

Covent Garden's stage has always presented Miss Wells with a problem of projection, although on 9 June she proved that this was now a minor one. At 28, she has reached that point in her career where, although she may continue to develop as a dramatic interpretative artist (and she has a certain way to go yet, as her Odette-Odile showed), she is at the pinnacle of the particular dance vocabulary which she has evolved through the years.

David Wall, too, has improved from last year when he first spun aimlessly into the role. His characterisation, if it can be so called, is stripped to its barest simplicity and devoid of those affectations that normally accompany a young prodigy on his way up.

In secondary roles, vivacious Yvonne Saunders in the *pas de six* and *mazurka*, Elizabeth Anderton in the *czardas*, and Hilary Cartwright and Patricia Ruanne in the Two Swans' variations, added that final *finesse* to a really cool performance.

● The Ballet Rambert, celebrating its 40th birthday during the week, returned to Golders Green on 13 June. Amanda Knott's newish *Singular Moves*, to the electronically based *Les Structures Sonores* of Lasry and Baschet, is a characteristically immature work in that the creator seems to be groping for a means by which she can identify her thoughts via a plotless dance-thesis. But it is a far from unimportant contribution, and Mary Willis danced the "outsider" with feeling and authority.

In *Giselle*, diminutive Italian Cecilia Barrett made her début in the title role. Her dancing was always impeccable and her portrayal of a shy young peasant girl just right. Unfortunately her second act failed to match up to the first. But then Renée Valent's Myrtha dominated this act. Her *grand jetés* seem even grander by the way she has of pushing up her leading leg at that point when it should be going down towards the floor. And her mini-*bourreés* must put even Deanne Bergsma to shame.

ian woodward

FILMS

FIRST FIVE: 1 Cul-de-Sac. 2 Fantasia. 3 Exterminating Angel. 4 The Wrong Box. 5 The Glass Bottom Boat.

The Glass Bottom Boat (U), Carlton, Haymarket, 23 June) may seem, at a cursory glance, to be just another frothy Doris Day comedy. But it's directed by Frank Tashlin – and therein lies the difference. Tashlin has been one of Hollywood's most original comic talents for more years now than I (and probably he) care to remember, and, in many ways, this is one of his most personal films.

The plot, a farce-thriller about a public-relations girl involved with spacecraft and spies, is just a skeleton whose ribs Tashlin can turn into his own private set of funny-bones. As a result, its 110 minutes are loaded with Tashlinisms – for example the door which Miss Day, on second thoughts, closes to help prevent pursuit by the villain, despite the fact that it is completely shattered and only the framework remains. This dates back, through Jerry Lewis, certainly as far as Laurel and Hardy. In Tashlin's hands, it's still funny.

Tashlin hits out at mechanical contrivances in several devious ways. The automatic

"The Jokers," new crime story in colour, with Oliver Reed and Michael Crawford, goes on location in London on 23 June.

sweeper-up that has its own kennel is frighteningly voracious, and would devour Doris too if it could. The oven only needs an accidental touch on its delicate switch to reduce her beloved banana cake to hard brown charcoal in a few seconds. And a grating which acts as a dust-remover is put out of action when she can't remove her stiletto heel from its clutches.

The grill is removed, and it is not until some time later that Dick Martin, one of a very funny bunch of supporting comedians, falls through it. The interval between its removal and his downfall is timed to such perfection that we do not remember until the very moment that the grating is no longer there. Long may Tashlin remain to lull us into unsuspecting laughter.

Scenes of incredibly tough paratroop training, and a sequence of bloodthirsty battles, help to take one's mind off thinking that the screenplay of *Lost Command* (A, Columbia, 23 June) is glorifying the French war in Algeria for the sake of entertainment. But, in 130 minutes, surely some positive thinking on the whys and wherefores of this long and bitter affray, could have replaced the devious sidetrack subjects which destroy any feeling of involvement with the characters.

david quinlan

OPENING

DUEL AT DIABLO (A). A frontier western with a vein of brutality in a familiar theme: the conflict between the white man and the Indian. James Garner plays a squaw-man and Sidney Poitier a horse-breaker. A must for western addicts! (Bibi Anderson, Bill Travers. Dir: Ralph Nelson. Col. 104 min.) *London Pavilion, Piccadilly Circus.* GER 2982. With: *Boy, Did I Get a Wrong Number!* (U). (Bob Hope, Elke Sommer. Dir: George Marshall. Col. 99 min.) Opens 23 June

THE GLASS BOTTOM BOAT (U). Doris Day, as jolly and wholesome as ever, this time as a widow, in a frenzied comedy about a space laboratory, in the course of which she is suspected of being a Russian spy. The director, Frank Tashlin, tries hard to be funny, and quite often carries it off: transvestite jokes, ingenious gadgetry, hectic chases and all! Rod Taylor is the rather solid engineering wizard. (Col. 110 min.) *Carlton, Haymarket.* WHI 3711. Opens 23 June

LOST COMMAND (A). Action-packed, bloodthirsty story of a colonel in the French army who, deprived of his command after war in Indo-China, is given a last chance when fighting breaks out in Algeria. Entertaining, if somewhat overlong. George Segal confirms the good impression he made in *King Rat.* (Anthony Quinn, Alain Delon, Claudia Cardinale. Dir: Mark Robson. Col. 130 min.) *Columbia, Shaftesbury Avenue.* REG 5414. *New Victoria.* VIC 2544. *Odeon, Kensington.* WES 0131. Opens 23 June

WEST END

AROUND THE WORLD UNDER THE SEA (U). A big-scale underwater adventure. Acting plays second fiddle to special effects, but Metrocolor photography is good. (Lloyd Bridges, Shirley Eaton, David McCallum. Col. 111 min.) *Ritz, Leicester Square.* GER 1234. 1.39, 4.4, 6.29, 8.45. Sat: Late Show 11.29. Sun: 3.44, 6.09, 8.34

BATTLE OF THE BULGE (A). Modern warfare effectively shown as the stuff of Cinerama. (Henry Fonda, Robert Shaw, Pier Angeli. Col. 163 min.) *Coliseum, St Martin's Lane.* TEM 3161. 2.30, 8.0. Sat: 2.0, 5.20, 8.45, 11.55. Sun: 4.0, 7.30

A BLONDE IN LOVE (X). Czech director, Milos Forman, with his characteristic gentle humour, examines the adolescent's search for identity in the adult world. His highly personal approach to film-making gives the film a delightful freshness. (Sub-titles. 80 min.) *Academy One, Oxford Street.* GER 2981. With: *Jozef Kilian* (U). Pgm: 1.35, 3.55, 6.20, 8.50. Sun: 3.30, 5.55, 8.25. Ends 30 June

CUL-DE-SAC (X). Roman Polanski turns a deft hand to black comedy. Donald Pleasence plays a pathetic middle-aged man and Françoise Dorleac his bored and flighty young wife. Holy Island provides magnificent location shots. (Lionel Stander. 111 min.) *Cameo-Poly, Upper Regent Street.* LAN 1744. Pgm: 1.0, 3.25, 5.50, 8.15. Sun: 3.30, 5.55, 8.20

DOCTOR ZHIVAGO (A). The long-awaited production of Boris Pasternak's novel, directed by David Lean, with screenplay by Robert Bolt. With Omar Sharif as Yuri Zhivago and Julie Christie unforgettable as Lara. Good entertainment. (Geraldine Chaplin, Tom Courtenay, Alec Guinness. Col. 193 min.) *Empire, Leicester Square.* GER 1234. 2.30, 7.30. Sat only: 11.30 pm. Sun: 3.0, 7.30

EXTERMINATING ANGEL (X). Luis Buñuel's masterly and disquieting film, about a group of rich and elegant people, who gather for a dinner party and find that they are unable to leave, for no rational reason, when it ends. (Silvia Pinal, Augusto Benedico. B & W. 90 min.) *Academy Two, Oxford Street.* GER 5129. With: *The Crime of M Lange* (A). 1.55, 5.0, 8.10. Sun: 4.30, 7.40

FANTASIA (U). Walt Disney's visual interpretation of various well-known pieces of music, from a Bach Fugue to Stravinsky's *Rite of Spring.* Parts of the film show Disney at his most inventive, and the hippopotami in *The Dance of the Hours* steal the show. (Col. 126 min.) *Studio One, Oxford Street,* GER 3300. 1.0, 3.40, 6.20, 9.0. Sun: 3.20, 6.5, 8.45. Ends 30 June

THE GREAT RACE (U). Extravagant slapstick comedy involving a car race from New York to Paris, via Siberia, with Jack Lemmon as the villain and Tony Curtis as the spoof hero. Determined to be a lot of fun, it merely proves conclusively that Cinerama and comedy don't mix. (Col. 153 min.) *Astoria, Charing Cross Road.* GER 5385. 2.30, 8.0. Sun: 4.0, 8.0. Ends 6 July

JOHN F KENNEDY – YEARS OF LIGHTNING, DAY OF DRUMS (U). Documentary on the life of the late American president. Commentary by Gregory Peck. (85 min.) *Curzon, Curzon Street.* GRO 3737

IT HAPPENED HERE (A). A semi-documentary visualising the Nazi occupation of Britain. Eight years in the making. Atmosphere is very authentic. (Pauline Murray, Sebastian Shaw. 95 min.) *Prince Charles Theatre, Leicester Place,* W1. GER 8181

KHARTOUM (U). General Gordon's last days at the siege of Khartoum, with screenplay by Robert Ardrey. Colossal battle scenes and an all-star cast, have been added to strict historical accuracy. Charlton Heston plays General Gordon and Laurence Olivier is the Mahdi. (Ralph Richardson, Richard Johnson. Col. Cinerama. 130 min.) *Casino, Old Compton Street,* W1. GER 6877. 2.30, 7.45. Sat: 2.0, 5.20, 8.40, 11.45. Sun: 4.30, 7.50

MODESTY BLAISE (A). Joseph Losey's first excursion into strip cartoon cinema, elegantly mounted and directed with great flair. Monica Vitti is a surprisingly animated Modesty and Dirk Bogarde superb as the arch-villain. (Terence Stamp. Col. 120 min.) *Rialto, Coventry Street.* GER 3488. 1.15, 3.40, 6.10, 8.40. Sat late show: 11.15. Sun: 3.25, 5.55, 8.25

MORGAN – A SUITABLE CASE FOR TREATMENT (A). Morgan Delt (David Warner), a gentle confused dreamer, a failed artist, abandoned by his wife, has a strange affinity with gorillas, and escapes from reality with fantasies of Tarzan and King Kong. (Vanessa Redgrave, Irene Handl. 97 min.) *Berkeley, Tottenham Court Road.* MUS 8150. 2.35, 5.45, 8.45. Sun: 5.45, 8.45. With: *Devil Doll* (X)

THE MOVING TARGET (A). Paul Newman plays a sardonic, gum-chewing private eye commissioned by Lauren Bacall, the wife of a missing millionaire, to track down her missing husband. For Newman fans, this performance ranks with *Hud* and *The Hustler.* (Janet Leigh, Shelley Winters, Julie Harris. Col. 121 min.) *Odeon, Leicester Square.* WHI 6111. 12.55, 3.30, 6.5, 8.45. Sat only: 11 pm. Sun: 3.20, 5.35, 8.15. Ends 29 June

MY FAIR LADY (U). Rex Harrison carries the film along with commanding style, with Audrey Hepburn as a spirited, though rather inadequate, Liza. Great vitality, but played a little too safe. (Stanley Holloway, Wilfrid Hyde White. Col. Super-Panavision. 185 min.) *Warner, Leicester Square,* W1. GER 3423. 2.30, 7.45. Sat: 2.30, 7.45, 11.45. Sun: 3.0, 7.15. *Royalty, Kingsway,* WC2. HOL 8004. 2.45, 8.0. Sun: 3.15, 7.30

THE OSCAR (X). This apparently daring exposé of Hollywood and its system of awards, based on the novel by Richard Sale, not surprisingly turns out to be a thinly disguised exploitation of both. (Stephen Boyd, Elke Sommer, Eleanor Parker, Tony Bennett, Milton Berle, Joseph Cotten, Edie Adams. Col. 121 min). *Plaza, Piccadilly Circus.* WHI 8944. 12.30, 1.31, 5.15, 8.0. Sat late show: 11.0. Sun: 2.30, 4.55, 7.45 Ends 6 July

OTHELLO (U). Faithful record of the National Theatre production with Laurence Olivier giving a performance that salutes greatness as the Moor. (Maggie Smith, Frank Finlay. Col. 170 min.) *Odeon, Haymarket.* WHI 2738. 2.30, 7.30. Sat: 12.30, 4.5, 7.45. Sun: 4.30, 6.0

OUR MAN FLINT (A). Very fast moving Bond-type thriller with quite serious undercurrents of nastiness. (James Coburn, Lee J Cobb. Col. 108 min.) *Gala-Royal, Marble Arch.* AMB 2345. 2.10, 4.30, 8.55. Sun: 5.30, 8.55. With: *Ritual of Love* (X)

SOUND OF MUSIC (U). Feasts of singing nuns and children. Christopher Plummer is the somewhat authoritarian father of the brood; Julie Andrews another wholesome governess. (Peggy Wood, Eleanor Parker. Col. Todd-AO. 170 min.) *Dominion, Tottenham Court Road,* W1. MUS 2176. 2.30, 8.0. Sun: 4.30, 8.0

THOSE MAGNIFICENT MEN IN THEIR FLYING MACHINES (U). A slender pretext for collecting together a whole host of international stars for an air race between London and Paris. There are some good shots of early aeroplanes, but little or no feeling for comic effect. (Terry-Thomas, Sarah Miles, Robert Morley, Gert Frobe, Stuart Whitman, James Fox, Eric Sykes. Col. Todd-AO. 130 min.) *Metropole, Victoria.* VIC 4673. 2.30, 8.0. Sun: 4.30, 8.0. Ends 6 July

THUNDERBALL (A). Bond has only a few days to find two atom bombs stolen by SPECTRE. Gadgetry galore, underwater sex, farcical getaways from the villains, and Sean Connery confidently assuming the role of Superman. (Col. 125 min.) *La Continentale, Tottenham Court Road.* MUS 4193. 2.10, 5.20, 8.30. Sun: 5.20, 8.30

THE WRONG BOX (U). Star-studded black comedy about the murderous efforts of two orphans (Peter Cook and Dudley Moore) to ensure that their uncle (Ralph Richardson) is the last surviving member in a mammoth lottery. Well worth a view. (John Mills, Michael Caine, Nanette Newman, Tony Hancock, Peter Sellers. Col. 110 min.) *Leicester Square Theatre.* WHI 5252. 1.30, 3.55, 6.20, 8.50. (Sat only: 11.0 pm.) Sun: 3.55, 6.20, 8.50. Ends 28 June

GENERAL RELEASE

* *Sunday programme differs*

DISTRICT DIRECTORY

Baker Street Classic. 8, 20, 23.
Brixton Classic. 2, 48.
***Brixton Granada.** 15, 41.
***Camberwell Grand.** 5, 21, 24.
Chelsea Classic. 36, 38.
Chelsea Essoldo. 17, 24.
Clapham Junction Imperial. 29, 30, 31.
Dalston Classic. 22, 28.
Edgware Road ABC. 50, 51.
Fulham Road ABC. 50, 51.
Hackney Essoldo. 5, 24.
Hampstead Classic. 19, 27, 37.
Hampstead Everyman. 16, 18.
***Islington Rex.** 6, 32, 33.
King's Cross Century. 15.
Notting Hill Classic. 13, 14, 25.
***Notting Hill Imperial Playhouse.** 1, 43.
Oxford Street Cinephone. 12.
Piccadilly Circus Classic. 34, 49.
Praed Street Classic. 46, 47.
***St Pancras Tolmer.** 39, 40.
***Stepney Essoldo.** 7, 21.
Stepney Odeon. 3, 4.
Stockwell Classic. 10, 11, 42.
***Victoria Biograph.** 9, 26.
Victoria Cameo. 44, 45.
Wandsworth Road Granada. 35.
Waterloo Station Classic. 10, 19.

ADVENTURE

1 **Atlas** (U). Michael Forrest, Barboura Morris. Until Sat: Notting Hill Imperial Playhouse. With: Black Gold (U)

2 **Destination Gobi** (U). Richard Widmark, Don Taylor. From Sun: Brixton Classic. With: Black Horse Canyon (U)

3 **Fall of the Roman Empire** (U). Stephen Boyd, Sophia Loren, Alec Guinness. Until Sat: Stepney Odeon

4 **Goliath and the Vampires** (X). Gordon Scott. From Sun: Stepney Odeon. With: Swords of Blood (A)

5 **Kings of the Sun** (U). Yul Brynner, George Chakiris. Until Sat: Hackney Essoldo. With: McLintock (U). From Mon: Camberwell Grand. With: Five Miles to Midnight (A)

6 **Muscle Beach Party** (A). Frankie Avalon, Annette Funicello. From Mon: Islington Rex. With: Navajo Run (A)

7 **Taras Bulba** (U). Yul Brynner, Tony Curtis. From Mon: Stepney Essoldo. With: Hero's Island (U)

COMEDIES

8 **Kind Hearts and Coronets** (A). Alec Guinness, Valerie Hobson, Dennis Price. From Sun: Baker Street Classic

9 **Nothing But the Best** (A). Alan Bates, Millicent Martin. From Mon: Victoria Biograph. With: Gunhawk (U)

10 **Pink Panther** (A). Peter Sellers, David Niven. Until Sat: Stockwell Classic. With: A Shot in the Dark (A). Waterloo Station Classic

11 **A Shot in the Dark** (A). Peter Sellers, Elke Sommer. Until Sat: Stockwell Classic. With: The Pink Panther (A)

DRAMA

12 **All About Loving** (X). Elsa Martinelli, Anna Karina. Oxford Street Cinephone

13 **Angel Baby** (X). George Hamilton, Mercedes McCambridge. From Sun: Notting Hill Classic

14 **Bitter Harvest** (X). Janet Munro, John Stride. Fri 24 June only: Notting Hill Classic. 11.15 pm

15 **Casanova '70** (X). Marcello Mastroianni, Virna Lisi. From Sun: Kings Cross Century. With: China (U). From Mon: Brixton Granada

16 **La Dolce Vita** (X). Marcello Mastroianni, Anita Ekberg. Until Sun: Hampstead Everyman

17 **Dear John** (A). Jarl Kulle, Christina Schollin. From Sun: Chelsea Essoldo. With: Lapland (U)

18 **8½** (A). Marcello Mastroianni, Claudia Cardinale. From Mon: Hampstead Everyman

19 **Escape to Happiness** (A). Leslie Howard, Ingrid Bergman. Until Sat: Hampstead Classic. With: Rebecca (A). From Sun: Waterloo Station Classic

20 **Feu Follet** (X). Maurice Ronet, Jeanne Moreau. Fri 24 June only: Baker Street Classic. 11.15 pm

21 **Five Miles to Midnight** (A). Sophia Loren, Anthony Perkins. Until Sat: Stepney Essoldo. With: Secret Invasion (A). From Mon: Camberwell Grand. With: Kings of the Sun (U)

22 **Flight from Ashiya** (A). Yul Brynner, Richard Widmark. Until Sat: Dalston Classic. With: Nightmare in the Sun (A)

23 **Long Day's Journey Into Night** (A). Katharine Hepburn, Ralph Richardson. Until Sat: Baker Street Classic. Late Show Sat: 11.15 pm

24 **Secrets of a Windmill Girl** (X). April Wilding, Pauline Collins. Until Sat: Camberwell Grand, Chelsea Essoldo. From Sun: Hackney Essoldo. With: Mission Bloody Mary (X)

25 **Viva Zapata!** (A). Marlon Brando, Anthony Quinn. Until Sat: Notting Hill Classic. Late Show Sat: 11.15 pm

26 **Where Love has Gone** (X). Susan Hayward, Bette Davis. Until Sat: Victoria Biograph. With: Love with the Proper Stranger (X)

27 **Zorba the Greek** (X). Anthony Quinn, Alan Bates. From Sun: Hampstead Classic

HORROR

28 **Blood and Roses** (X). Mel Ferrer, Elsa Martinelli. From Sun: Dalston Classic. With: The Black Torment (X)

29 **Cage of Doom** (X). Ward Costello, Joyce Holden. Fri 24 June only: Clapham Junction Imperial. With: Teenage Frankenstein (X)

30 **Night of the Blood Beast** (X). Michael Emmet. Sat 25 June only: Clapham Junction Imperial. With: Demons of the Swamp (X)

31 **Phantom From 10,000 Leagues** (X). Kent Taylor, Cathy Downs. Th 23 June only: Clapham Junction Imperial. With: Brain Eaters (X)

MUSICALS

32 **Girl Happy** (U). Elvis Presley. Th 23 June only: Islington Rex. With: Gladiators Seven (U)

33 **Love in Las Vegas** (U). Elvis Presley. Fri 24 & Sat 25 June only: Islington Rex. With: Drums of Africa (U)

34 **Pal Joey** (U). Frank Sinatra, Kim Novak, Rita Hayworth. From Sun: Piccadilly Circus Classic

35 **West Side Story** (A). Natalie Wood, Richard Beymer. Until Sat: Wandsworth Road Granada. From Sun: Weekend at Dunkirk (A). Not M 27 or W 29 June: Bingo

THRILLERS

36 **Paradine Case** (A). Gregory Peck, Alida Valli. Until Sat: Chelsea Classic. Late Show Sat: 11.30 pm

37 **Rebecca** (A). Laurence Olivier, Joan Fontaine. Until Sat: Hampstead Classic. With: Escape to Happiness (A)

38 **Spellbound** (A). Ingrid Bergman, Gregory Peck. From Sun: Chelsea Classic

WAR

39 **The Dam Busters** (U). Richard Todd, Michael Redgrave. Until Sat: St Pancras Tolmer. With: Ride and Kill (U)

40 **The Great Escape** (U). Steve McQueen, James Garner. From Mon: St Pancras Tolmer

41 **The Long and the Short and the Tall** (X). Laurence Harvey, Richard Harris. Until Fri: Brixton Granada. With: House of Wax (X).

42 **Merrill's Marauders** (U). Jeff Chandler, Ty Hardin. From Sun: Stockwell Classic. With: Tarzan the Magnificent (U)

43 **The Walls of Hell** (A). Jock Mahoney, Fernando Poe, Jr. From Mon: Notting Hill Imperial Playhouse. With: The Incredible Mr Limpet (U)

44 **The Wooden Horse** (U). Leo Genn, David Tomlinson. From Sun: Victoria Cameo

WESTERNS

45 **Cheyenne Autumn** (U). Richard Widmark, Carroll Baker. Until Sat: Victoria Cameo

46 **Last Train from Gun Hill** (A). Kirk Douglas, Anthony Quinn. From Sun: Praed Street Classic.

47 **Lonely Are the Brave** (A). Kirk Douglas, Gena Rowlands. Until Sat: Praed Street Classic

48 **Man from the Alamo** (U). Glenn Ford, Julie Adams. Until Sat: Brixton Classic

49 **Two Rode Together** (A). James Stewart, Richard Widmark. Until Sat: Piccadilly Circus Classic

PRE-RELEASE

50 **Around the World Under the Sea** (U). David McCallum, Lloyd Bridges. Until Sat: Edgware Road ABC, Fulham Road ABC. With: Captain Sinbad (U)

51 **The Moving Target** (A). Paul Newman, Lauren Bacall. From Sun: Edgware Road ABC, Fulham Road ABC. With: Kisses for My President (U)

RANK RELEASE NORTH

Until Sat: WEEKEND AT DUNKIRK (A). THE HORROR OF IT ALL (A).

Brigitte Bardot is a show-girl-cum-revolutionary in "Viva Maria."

From Sun: VIVA MARIA (A). Sub-titled. Louis Malle, the director, seizes the opportunity to show off the entirely disparate talents of Mesdames Jeanne Moreau (Maria I) and Brigitte Bardot (Maria II) in a gay and amusing story of two song-and-dance girls who become embroiled in a South American revolution. (George Hamilton. Col. 120 min). With: **Shotgun Wedding** (A). Ends Th 30 June.

RANK RELEASE SOUTH

Until Sat: TOM JONES (X). Or: THE AGONY AND THE ECSTASY (U).

Catherine Spaak is a frightened, lonely girl in "Weekend At Dunkirk."

From Sun: WEEKEND AT DUNKIRK (A). Large-scale French war film, telling of a small band of French soldiers, trapped on the Dunkirk beaches in June, 1940. Excellent battle scenes enliven a routine plot, but only Jean-Paul Belmondo as the sergeant rises above the generally mediocre acting level. (Catherine Spaak, Kenneth Haigh, Nigel Stock, Ronald Howard. Col. 102 min). With: **The Horror Of It All** (A). Ends Th 30 June.

ABC RELEASE NORTH

Until Sat: ISLAND OF TERROR (X). RUN WITH THE WIND (X).

An exuberant Brian Kelly in "Around The World Under The Sea."

From Sun: AROUND THE WORLD UNDER THE SEA (U). Six scientists try to set up an earthquake warning system by placing sensor devices on the ocean bed all round the world. Acting plays second fiddle to special effects, but Metrocolor photography is good. David McCallum's last film before he zoomed to stardom in UNCLE. (Lloyd Bridges, Shirley Eaton, Gary Merrill. Col. 111 min). With: **Captain Sinbad** (U). Ends Th 30 June.

ABC RELEASE SOUTH

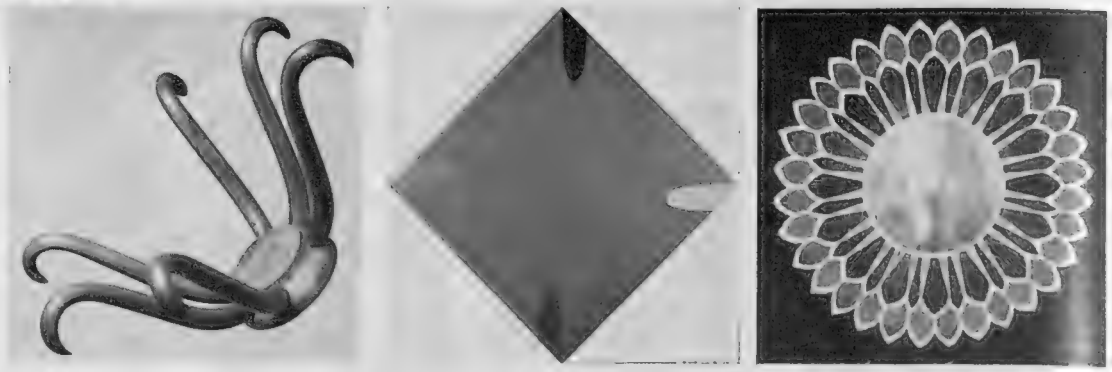
Until Sat: BOEING-BOEING (A). JOHNNY RENO (A).

A tense moment for Edward Judd on the "Island of Terror."

From Sun: ISLAND OF TERROR (X). Horror science-fiction which quite excels in nastiness, about creeping masses which suck the victims' bodies dry of bone. It takes place on an island where scientists are experimenting with a cure for cancer. Good atmosphere from master horror director Terence Fisher. (Peter Cushing, Edward Judd, Carole Gray. Col. 89 min). With: **Run With The Wind** (X). Ends Th 30 June.

GALLERIES

FIRST FIVE: 1 Victor Pasmore (New London). 2 Aubrey Beardsley (V & A). 3 Duchamp (Tate). 4 Icons (Temple). 5 Jeremy Moon (Rowan).



Left: Hat Rack: Marcel Duchamp, at the Tate. Centre: Green Chariot, 1965, acrylic on canvas by Jeremy Moon, at the Rowan. Right: Aztec Mirror: oil-chalk and metal by Peter Snow, at the Piccadilly.

Arcadia is not what it was – and it probably never was – just as (currently) swinging London never was. Arcadia was one of mankind's more beautiful ideals: a country (necessarily distant) of model husbandry and social equity, where gods and men lived in harmonious and fairly joyful simplicity. When Ovid was exiled to live in this ideal place, which he had been mainly responsible for creating in his writing, the reality did not quite support the fiction, and he cautiously shifted the location of this earthly paradise a bit farther East.

The Arcadian myth and pastoral imagery has informed European art almost to the present day. Half of England's most splendidly gardened landscapes and parklands can be related to the Arcadian landscape paintings of Titian, Claude, Poussin and their followers. The view from Kenwood House is a good example close at hand to Londoners. London's parks, particularly Regent's Park, with its outward looking vistas of temple cornices and pediments surrounding it, is a truly remarkable phenomenon to find at the heart of an urban and industrial city.

Sculpture, constructions and mobiles, mostly by young artists, make up – July Exhibition at the Grosvenor.

On a misty morning the view from Primrose Hill is almost entirely one of treetops and church spires (the Post Office tower excepted). Even the City itself, with its Gothic intricacies, is crowned by a classical building which, for all its grandeur, retains a human scale.

In other words, London is, visually and environmentally, as much "rural" as urban. There are few areas of sustained urban environment that five minutes' walk doesn't soften into a village-like scale.

Modern art is, in essence, an urban art in its international manifestations. It is a real problem for artists, especially young students, to come to terms with apparently incompatible elements, both mental and physical. This is why there is such a love-hate relationship with London itself, still the only part of the country that can support international artistic ideas and standards.

Only a few years ago it was still possible to detect the landscape just beneath the surface of every British abstract. Now, many artists have overcome the problem without disinheriting themselves – or becoming exiles in their own country.

keith sutton

OPENING

GRABOWSKI, 84 Sloane Avenue, SW3. KEN 1868. Painters and sculptors of Today. 28 June-Sept. Daily 10-6

HANOVER, 32a St George Street, W1. MAY 0296. The Poetic Image: paintings and sculptures including work by Bacon, César, Dali, Ernst, Magritte and Westermann. 28 June-9 Sept. M-F 10-5.30, Sat 10-1

HENRI HAYDEN. Roland Browse & Delbanco, 19 Cork Street, W1. REG 7964. Early paintings in Cézannesque and Cubist styles. 30 June-30 July. M-F 10-5.30. Sat 10-1

F E McWILLIAM. Waddington, 2 Cork Street, W1. REG 1719. Recent sculpture. 28 June-23 July. M-F 10-8, Sat 10-1

JASON MONET. Grosvenor, 28/30 Davies Street, W1. MAY 0891. Paintings and drawings, mainly of dancers. 27 June-9 July. M-F 10-6, Sat 10-1

JEREMY MOON. Rowan, 25a Lowndes Street, SW1. BEL 3490. Second solo exhibition; recent abstract paintings. 1-21 July. M-F 10-6, Sat 10-1

ROGER MUHL. Arthur Tooth, 31 Bruton Street, W1. GRO 6741. Recent paintings. 28 June-16 July. M-F 9.30-6, Sat 9.30-1

GERALD PARK. New Art Centre, 41 Sloane Street, SW1. BEL 5844. First solo exhibition; ex-Slade, Lecturer in painting at Manchester. 29 June-23 July. M-F 10-6, Sat 10-1

JACK SIMCOCK. Piccadilly, 16a Cork Street, W1. MAY 2875. Recent paintings. 28 June-23 July. M-F 10-6, Sat 10-1

PETER LE VASSEUR. Portal, 16a Grafton Street, W1. HYD 0706. More Phantasmagoria. 28 June-26 July. M-F 10-6, Sat 10-1

CURRENT

AGNEW, 43 Old Bond Street, W1. MAY 6176. French and English drawings of the 19th and 20th centuries. Until 16 July. M-F 9.30-5.30, Sat 9.30-1

AIA, 15 Lisle Street, WC2. GER 4846. Summer Exhibition. Until 7 July. M-F 11-6, Sat 11-4

AUBREY BEARDSLEY. Victoria & Albert Museum, Kensington, SW7. KEN 6371. Drawings, lithographs, documents. Until 18 Sept. Daily 10-6, Sun 2.30-6

BRITISH MUSEUM, Great Russell Street, WC1. MUS 1555. A further selection of masterpieces from the Print Room: New Guinea; the Sepik Headwaters 1963-4: Far Eastern screen painting: Swedish Gold. Until 26 June. Daily 10-5, Sun 2.30-6

COLNAGHI, 14 Old Bond Street, W1. HYD 1943. Old Master drawings from the National Gallery of Scotland. Until 8 July. M-F 10-5.30

GUSTAVE CAILLEBOTT. Wildenstein, 147 New Bond Street, W1. MAY 0602. Loan exhibition in aid of the Hertford British Hospital in Paris. Until 16 July. M-F 10-5.30, Sat 10-1

MARCEL DUCHAMP. Tate Gallery, Millbank, SW1. TAT 4444. First fully comprehensive retrospective exhibition. Until 31 July. M-Sat 10-6, T & Th 10-8, Sun 2-6. Adm 5s

MICHAEL FARRELL. Axiom Gallery, 79 Duke Street, W1. HYD 6646. Recent paintings. Until 2 July

HEIM GALLERY. 59 Jermyn Street, W1. HYD 0688. Italian paintings and sculpture of the 17th and 18th Centuries. Until 31 August. M-F 10-5, Sat 10-1

ISLAMIC JADES. Victoria & Albert Museum, South Kensington, SW7. KEN 6371. Arranged in close association with the British Museum. Until 31 July. Daily 10-6, Sun 2.30-6. Adm free

PAUL KLEE AND EMIL NOLDE. Marlborough Fine Arts, 39 Old Bond Street, W1. MAY 5161. Paintings and watercolours. Until 16 July. M-F 10-5, Sat 10-12

PAUL KLEE. Brook Street, 24 Brook Street, W1. HYD 1550. Drawings and watercolours. Until Sept. M-F 10-6, Sat 10-1

E R NELE. Hamilton, 8 St George Street, W1. HYD 3196. Bronze sculptures, collages and also jewellery. Until 9 July. M-F 10-6, Sat 10-1

VICTOR PASMORE. Marlborough New London, 17/18 Old Bond Street, W1. MAY 5161. Recent relief constructions. Also four large works by Gottlieb. Until 1 July. M-F 10-5, Sat 10-12

PERMEKE. Crane Kalman, 178 Brompton Road, SW3. KNI 5666. About 30 oil paintings from the 20s and 30s, landscapes, seascapes and portraits. Until 31 July. M-F 10-7, Sat 10-4

SAURA. ICA, 17-18 Dover Street, W1. GRO 6186. Paintings, collages and drawings by leading Spanish contemporary artist. Until 9 July. M-F 10-6, Sat 10-1

PETER SNOW. Piccadilly, 16a Cork Street, W1. MAY 2875. Recent paintings. Until 2 July. M-F 10-6, Sat 10-1

TEMPLE GALLERY. 4 Yeomans Row, Brompton Road, SW3. KEN 6622. Icons. M-F 10-6, Sat 10-1. Open through June and early July.

WHITECHAPEL GALLERY, High Street, E1. BIS 1942. New generation. Until 31 July. T-Sat 11-6, Sun 2-6

SALEROOMS

FRIDAY 24 JUNE
English furnishings, including chandeliers, clocks, tapestries, needlework rugs and carpets. Sotheby's. 11 am
Important Impressionist and Modern drawings, paintings and sculpture, including Van Gogh's *Portrait de Mademoiselle Ravoux*; Wassily Kandinsky's *Einige Spitzen;* Bonnard's *Paysage en Provence*; Braque's *Le Bouquet Jaune* and Pissarro's *Coin de Louveciennes*. Christie's. 11 am

MONDAY 27 JUNE
English and Continental porcelain – the property of the late Princess Royal. Christie's. 11 am
Sale of manuscripts from the celebrated Phillips collection. Some excellent manuscripts coming up in this sale, including Caxton's translation of Ovid, 1480. Sotheby's. 11 am (also 28th)
Fine French glass paperweights. Sotheby's. 11 am
Fine Indian, African and Oceanic art. Sotheby's. 2.30 pm

TUESDAY 28 JUNE
Chinese ceramics and works of art. Sotheby's. 11 am
Drawings by Old Masters. Christie's. 11 am
Miniatures, Russian works of art and objects of art and vertu. Property of the late Princess Royal and others. Christie's. 10.30 am

WEDNESDAY 29 JUNE
Important jewels, books and manuscripts – property of the late Princess Royal. Christie's. 11 am
Old Master paintings. Sotheby's. 11 am
Works in porcelain. Bonham's. 11 am

THURSDAY 30 JUNE
Important sale of Impressionist and Modern paintings, drawings and sculpture, including Oskar Kokoschka's *A Young Girl in Polperro,* Rodin's *La Succube* and Honoré Daumier's *L'Indécis.* Sotheby's. 10.30 am
Fine English furniture. Christie's. 11 am

ADDRESSES & VIEWING TIMES

Bonham & Sons Ltd, Montpelier Galleries, Montpelier Street, SW7 (KNI 9161) – two days before sale
Christie, Manson & Wood Ltd, 8 King Street, SW1 (TRA 9060) – three days before sale
Sotheby & Co, 34 New Bond Street, (HYD 7242) – at least two days before sale

music

FIRST FIVE: 1 La Fille du Régiment, Covent Garden (Thurs, Mon). 2 Bournemouth Symphony Orchestra, Festival Hall (Fri). 3 Don Carlos, Covent Garden (Fri). 4 Vishnevskaya and Rostropovich, Festival Hall (Sun). 5 Rostropovich with LSO, Festival Hall (Mon).

By the interval of *La Fille du Régiment* at Covent Garden, signs of distress were already evident among the more Donizetti-minded. Most people, one imagines, had gone expecting yet another vehicle for Joan Sutherland, only this time romantic comedy instead of the usual glutinous pseudo-drama. What we actually got was a send-up so broad that the Royal Opera House seemed temporarily transformed into the Palladium, or the Whitehall Theatre.

Donizetti's opera, written for the *Opéra Comique* (hence the French libretto, later translated for La Scala), is the flimsiest of light comedies.

It can never have been much more than the excuse for a string of dashing florid numbers; in 126 years, it has probably never been done quite like this. Miss Sutherland, in incredibly unbecoming breeches and flourishing a drum, strode on to show that she can ham it up as adroitly as she swoons in a blood-stained nightie. She grimaced, stuck out her tongue, kicked several backsides, and twirled

Joan Sutherland will sing "Norma," for the first time on the stage, at Covent Garden next year.

her drumsticks in time with her trills. The soldiers of the 21st Regiment appeared to be by Fred Karno out of the Pirates of Penzance. They fell about unceasingly. Monica Sinclair as the "aunt" and Spiro Malas as the Sergeant sustained the Whitehall farce atmosphere with enthusiasm and atrocious French.

This low buffoonery was the setting for singing of a calibre that hardly seemed to belong to the 20th century, for La Stupenda was in sumptuous voice. Coloratura pearls of the most dazzling ease and brilliance cut through the clowning, like jewels falling upon a dung-heap. Her stalwart tenor Luciano Pavarotti, projecting high-tensile top notes into the gallery, lived up to the grand manner. With Richard Bonynge (Sutherland's husband) encouraging sturdy sounds from chorus and pit, the score seemed altogether more substantial than it does on paper; almost Verdian.

Whether this is a legitimate way to do Donizetti, I'm still not quite sure. Producer Sandro Sequi evidently doesn't regard him as a sacred cow, any more than we now regard Gilbert and Sullivan. It was vulgar, it was overdone, and the settings were awful. But it was certainly entertaining. That's more than you can say of *Lucia*.

richard last

CONCERTS

ROYAL FESTIVAL HALL, South Bank, SE1 (WAT 3191). Th 23 June: London Symphony Orchestra. Conductor & solo violinist: Isaac Stern. 8.0
F 24 June: Bournemouth Symphony Orchestra. Conductor: Constantin Silvestri. Soloist: John Ogdon, piano. 8.0
Sat 25 June: BBC International Festival of Light Music. BBC Festival Orchestra, Band of the Grenadier Guards. Soloists: Joyce Blackham, soprano, David Hughes, tenor, Semprini, piano. 7.30
Sun 26 June: New Philharmonia Orchestra. Conductor: Antal Dorati. Soloist: Julius Katchen, piano. 7.30
M 27 June: London Symphony Orchestra. Conductor: Stepan Turchak. Soloist: Mstislav Rostropovich, cello. 8.0
T 28 June: New Philharmonia Orchestra. Conductor: Antal Dorati. Soloist: Arthur Grumiaux, violin. 8.0
W 29 June: London Symphony Orchestra. Conductor: Colin Davis. Soloist: John Ogdon, piano. 8.0

FAIRFIELD HALLS, Park Lane, Croydon (CRO 9291). Th 23 June: American Youth Orchestra and Chorus. Dir: James Smith. 7.45

KENWOOD LAKESIDE. Sat 25 June: City of Birmingham Symphony Orchestra. Conductor: Hugo Rignold. 8.0

CRYSTAL PALACE CONCERT BOWL. Sun 26 June: Royal Philharmonic Orchestra. Conductor: Rudolf Schwarz. 7.30

VICTORIA & ALBERT MUSEUM, South Kensington, SW7 (KEN 6371). Sun 26 June: The Tilford Bach Festival Choir and Orchestra. Conductor: Denys Darlow. 7.30

BATTERSEA PARK CONCERT PAVILION. T 28 June: Mr Acker Bilk and his Paramount Jazz Band. 8.0

ST PANCRAS CHURCH, Euston Road, NW1. T 28 June: Orion Orchestra. Conductor: Blanche Mundlak. Soloists: Bessie Rawlins, violin, Christopher Bowers-Broadbent, organ. 8.0

BOXHILL MUSIC FESTIVAL, Cleveland Lodge, Dorking. F 24 June: 18th century and modern music, Oberlin Baroque Ensemble. 8.0

OPERA

ROYAL OPERA HOUSE, Covent Garden, WC2 (COV 1066). Th 23 & Mon 27 June: La Fille du Régiment, Donizetti (in French). Conductor: Bonynge. Principal: Joan Sutherland. 7.30
F 24 June: Don Carlos, Verdi (in Italian). Conductor: Downes. Principal: Boris Christoff. 7.0

GLYNDEBOURNE FESTIVAL OPERA, Lewes, Sussex (Ringmer 411). Th 23, Sun 26 & W 29 June: Werther, Massenet. Conductor: Cillario. 5.50. Sun 4.50
F 24 June: Dido & Aneas, Purcell and L'Heure Espagnole, Ravel. Conductor: Pritchard. 6.05
Sat 25 June: Die Zauberflöte, Mozart. Conductor: Gierster. 5.20

BALLET

ROYAL OPERA HOUSE, Covent Garden, WC2 (COV 1066). Sat 25, T 28 & W 29 June: Song of the Earth, Mahler and Daphnis and Chloë, Ravel. Conductors: Lanchbery, Swarowsky. Principals: Fonteyn (Daphnis and Chlöe) and Nureyev (Son of the Earth). 7.30

SADLER'S WELLS THEATRE, Rosebery Avenue, EC1 (TER 1672). T 28 & W 29 June: Chiaroscuro, Milhaud; Las Hermanas, Martin. First performance in Great Britain. Jeux, Debussy; Street Games, Ibert. Conductor: Kenneth Alwyn. Western Theatre Ballet. 7.30

COMMONWEALTH INSTITUTE THEATRE, Kensington (WES 1852). Sun 26 June: Classical Dance Group. Guest artist: Carmen Mathé. 7.15

RECITALS

ROYAL FESTIVAL HALL, South Bank, SE1 (WAT 3191). Sun 26 June: Galina Vishnevskaya, soprano, Mstislav Rostropovich, piano. 3.0

WIGMORE HALL, Wigmore Street, W1 (WEL 2141). Th 23 June: Paolo Pilia, guitar. 7.30
M 27 June: Eszter Boda, violin, Peter Pettinger, piano. 7.30
T 28 June: Marni Nixon, soprano, Wilfred Parry, piano, Paolo Pilia, guitar. 7.30

THE HILL, North End Way, Hampstead, NW3. Th 23 June: Guildhall Woodwind Ensemble. 7.30

THE IVEAGH BEQUEST, Kenwood, Hampstead, NW3. Sun 26 June: Trio di Trieste. 7.30

FENTON HOUSE, Hampstead, NW3. W 29 June: Trio of London. 8.15

ST MARY ABBOT'S CHURCH, W8. Th 23 June: Elizabeth Polunin, viola, David de Warrenne, piano. 1.10

ST CLEMENT DANES, The Strand, WC2. Th 23 June: Ralph Downes, organ. 1.15

ST STEPHEN'S CHURCH, Rochester Row, SW1. Th 23 June: Barbara Crawford, contralto, Derek Marsden, accompanist. 1.15

CHRIST CHURCH, Kew Road, Richmond. Sat 25 June: Richmond Choral Society. Conductor: John Bate. Soloists: Barbara Yates, soprano, John Davies, bass. 7.30

ST ALFEGE'S CHURCH, Greenwich. Sun 26 June: Thomas Tallis Society. Conductor: Philip Simms. 8.0

ST MARGARET LOTHBURY, EC2. M 27 June: William Tubbs, organ. 7.30

ST MARTIN-IN-THE-FIELDS. T 28 June: Antonietta Notariello, piano. 1.5

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DAY OUT

PLACES OF INTEREST

BUCKINGHAM PALACE, SW1. The London home of Her Majesty the Queen. When she is in residence the Royal Standard flies from the mast. The Changing of the Guard takes place daily at 11.30. The Royal Mews is open to the public every Wednesday and Thursday. Admission, 2-4 pm. Adults 2s 6d. Children 1s. Tube: Green Park, St James's Park, Victoria

BILLINGSGATE FISH MARKET, Lower Thames Street, EC3, from 17th century has been London's principal fish market. Open 5 am. Tube: Monument

BUNHILL FIELDS, City Road, EC1. Traditionally the chief non-conformist burial ground. John Bunyan, Daniel Defoe are among the famous people buried here. Tube: Old Street

CARLYLE'S HOUSE, 24 Cheyne Row, SW3. The home of Thomas Carlyle from 1834 until his death in 1881, the house remains almost unaltered. Daily 10 am-1 pm, 2 pm-6 pm or dusk. Sun: 2 pm-6 pm or dusk. Closed Tuesdays. Tube: South Kensington

COLLEGE OF ARMS or COLLEGE OF HERALDS, Queen Victoria Street, EC4. All matters relating to heraldry and state functions. Open for Heraldic enquiries M-F 10 am to 4 pm. Sat: 10 am to 1 pm. Admission by written application to the Secretary. Tube: Blackfriars, Mansion House

COVENT GARDEN MARKET, Southampton Street, WC2. Thronging with fruit, flowers, vegetables and balletomanes. Tube: Covent Garden, Strand

HORSE GUARDS, Whitehall, SW1. Part of the old Whitehall Palace rebuilt in 1753. Changing of the Guard 11.30 am; Sun: 10 am. Tube: Trafalgar Square

LONDON PLANETARIUM, Marylebone Road, NW1. Guided tour of the sky at night, past, present and future. Every hour, M-Sat 11 am to 6 pm. Sun: 1.45 pm-6.30 pm. Admission 4s 6d, children 2s 6d. Tube: Baker Street

ST PAUL'S CATHEDRAL, Ludgate Hill, EC4. Built by Wren, its vast dome dominates the City. Crypt and the whispering gallery. Open until 30 Sept 8 am-7 pm. M-Sat 10.45 am-3.15 pm, 4.45 pm-5.30 pm. Tube: St Paul's

SCOTLAND YARD, Victoria Embankment, SW1. Headquarters of Metropolitan Police and the CID. Tube: Westminster

TOWER OF LONDON, Tower Hill, EC3. Mediaeval palace and fortress, dating from Norman Conquest. Armouries, historical relics, the crown jewels, beefeaters and the ravens. Until August M-Sat 10 am-5.30 pm, from Sept 10 am-4.30 pm. Adults 1s, children 6d. Tube: Tower Bridge

WESTMINSTER HALL, Parliament Square, SW1. Erected 1097 by William Rufus. Scene of the trials of Charles I, Sir Thomas More and Guy Fawkes. M-F 10 am-4 pm. Sat 10 am-4 pm, during sessions. Tube: Westminster

EXHIBITIONS

BATTERSEA PARK. Until end of Sept: sculpture in the Open Air. Mainly recent works by British sculptors, including Henry Moore, Barbara Hepworth, and others. Admission 2s 6d, students and children 1s 6d. Open: 10 am to dusk

Hello there! It's not true that I'm something of a ˙ cial climber. Actually, my name's Grog, and I'm one of the r ˙ens at the Tower of London. You can see me and my five fri ˙ds – for a small fee, of course – every day except Sunday.

BRITISH MUSEUM, Bloomsbury, WC1 (MUS 1555). Until 26 June: Swedish metal-work of the Dark Ages. First exhibition of its kind in London, illustrating the superb metal-working techniques of the period, unsurpassed even today. Includes many famous finds, such as the gold collars from Alleberg and Farjestaden. M-Sat 10 am-5 pm, Sun 2.30 pm-6 pm

VICTORIA & ALBERT MUSEUM, South Kensington, SW7 (KEN 6371). Until 18 Sept: Aubrey Beardsley Exhibition. The most complete ever devoted to his life and work. Original drawings, letters and manuscripts illustrate the development of the style of this 19th century artist and cartoonist, from childhood to his death at the age of 26. Open: M-Sat 10 am-6 pm, Sun 2.30 pm-6 pm

GROSVENOR HOUSE, W1 (GRO 6363). Until 23 June: Antique Dealers' Fair. Exhibits of 78 of the leading antique dealers in England. Everything made before 1830. Admission 7s 6d. Open: Daily 11 am- 7.30 pm

ALEXANDRA PALACE, N22. W 29 & Th 30 June: Royal National Rose Society's summer show. Wed: noon-7 pm. Admission: 10s until 5 pm, then 5s. Th 10 am-5 pm. Admission: 5s

WESTMINSTER ABBEY, SW1. In the Norman Undercroft: Abbey treasures. To celebrate the 900th anniversary of the Abbey. M-Sat 9.30 am-5 pm, Wed to 9 pm

WELLCOME HISTORICAL MEDICAL MUSEUM, Euston Road, N1 (EUS 4688). Throughout the summer: Traditional Chinese medicine, principally acupuncture. Exhibits date back 2,000 years. First exhibition of this kind in London. M-F 9.30 am-5 pm

MUSIC IN PARKS

BATTERSEA PARK
Th: All Student Band USA. 8.0
Sat: Focus on Folk: I. 7.30
Mon: Mr Acker Bilk and his Paramount Jazz Band. 8.0
Wed: Country Dancing. 7.30

THE HILL, HAMPSTEAD
Th: Guildhall Woodwind Ensemble. 7.30

HOLLAND PARK (COURT THEATRE)
Th, Fri & Sat: The Barber of Seville, Rossini. Imperial Opera Company. 7.30. Th & Sat Mats 2.30
Mon, Tues & Wed: Ballet Rambert Dancers. 7.30

LINCOLN'S INN FIELDS
Th: American Youth Bar ˙ and Chorus. 12.30
Sun: Isy Geiger's Viennes˙ Concert Orchestra. 7.30
Tues: Teddy Hayes Con˙ ental Orchestra. 12.30

VICTORIA EMBANKMENT
Th, Fri & Sat: Band of th˙ Irish Guards. 12.30 & 7.30. Sat 3.0
Sun, Mon, Tues & Wed: ˙d of the Royal Engineers. 12.30 ˙7.30. Sun 3.0

VICTORIA PARK
Th: Teddy Hayes Old ˙Time Orchestra. 7.30
Sat: Joe Hart Old Time Or ˙estra. 7.30
Sun: Arthur Barnes Orche ˙a. 3.0

LECTURES

BRITISH MUSEUM, Bloo˙bury, WC1 (MUS 1555). Th 2˙June: Writing and the arts in ˙cient Egypt. 11.30. Greek vase p˙ting. 3.0
F 24 June: Ancient Persi˙ 11.30. Swedish metal-work ˙ecial exhibition). 3.0
Sat 25 June: The Anglo-˙xons. 11.30. General Tour: ˙cient Egypt. 3.0
M 27 June: The Assyrian˙ 11.30. Biblical manuscripts. 3.0
T 28 June: The British Mu˙um – its founders and collectors 11.30. Some maps and their make˙ 3.0
W 29 June: Life and de˙h in ancient Egypt. 11.30. The Elgin Marbles. 3.0

INSTITUTE OF CONTEMPORARY ART, 17-18 Dover Street, W1 (GRO 6186). T 28 June: Sound ˙speriment, Bob Cobbing and Anna Lockwood. 8.15. London Symphony Orchestra Club

NATURAL HISTORY MUSEUM, Cromwell Road, SW7 (KEN 6323).
Th 23 June: Poisonous animals. 3.0
F 24 June: The rise of the vertebrates. 3.0
Sat 25 June: Deer in Britain. 3.0
M 27 June: Seaside plants. 3.0
T 28 June: Foxes and badgers. 3.0
W 29 June: Men of the past. 3.0

THE PUSHKIN CLUB, 46 Ladbrooke Grove, W11 (PAR 7696).
F 24 June: Buber, Berdyaev and Modern Existentialism, Camille Hinig. 8.0

TATE GALLERY, Millbank, SW1 (TAT 4444). Th 23 June: Ben Nicholson and the St Ives Painters, Evelyn Meetham. 3.0
Sat 25 June: the Pre-Raphaelite Brotherhood, Evelyn Meetham. 3.0
T 28 June: Flowers in paint, Laurence Bradbury. 3.0

NIGHT OUT

The old-fashioned meaning of the word "club" still suggests to a large number of people an essentially friendly atmosphere, where most, if not all the members, know each other. Now, with the mighty onrush of the great god commercialism, all those ultra-pleasant moments when I could totter into my club, collapse gently into an armchair, call for a glass of port and sleep for two days seem long departed. Great Scott, sir, some of these places they call clubs don't even have armchairs, much less one of those "ticker" things. And, as for atmosphere, my dear chap, there is more of that in the back row at a cinema.

Thankfully, for the stalwarts around town, there are exceptions. One such elegant exception is known as the Sporting Club, Knightsbridge, a gambling club opposite the fast disappearing Knightsbridge Barracks.

It is, I suppose, one of the more successful combinations of the traditional club, and the modern. "take it as it comes" club. Take the "trendy" qualities first. The club has two girl croupiers both French and American roulette wheels, chemin de fer, baccarat, blackjack and craps. Members do not have to muster in dinner jackets or even suits – a sports jacket is quite all right.

The credit manager at the Knightsbridge Sporting Club, Archie Taylor, spends his afternoons off lecturing to interested groups on the arts and pitfalls of gambling.

On the trad side there is more, much more. The atmosphere is the first thing you notice. Friendly without being pushy. They don't seem to mind a bit if people don't rush in and start emptying sacks of money all over the tables. The waiters in the restaurant are a bit different. They leap from elbow to elbow with the alacrity an RSM would give his NAAFI break for.

On Sunday evenings, they have a guinea-a-head cold buffet which club secretary, Algy de Horsey, says makes others resemble the left-overs from a chimpanzee's tea party. To go with the cold stuff, the management provide free champagne. That's traditional thinking for you.

Naturally the gambling is conducted in its accustomed hush, but I think that's nice. After all, if people want to see money change hands they should do it quietly, not in a frenzy of noise. For those who want to chat, I would recommend Mr de Horsey. A club should always contain a character like him.

john viner

SPECTACULARS & CABARETS

BLUE ANGEL, 14 Berkeley Street, W1 (MAY 1443). Bar opens 6.30 pm, restaurant-cabaret room opens 10 pm, cabaret at 1 am. Annual membership 3 guineas, cover charge 5s a head after 11 pm. Short grills menu about 25s a head. Drinks at saloon bar prices with slight increase after 11 pm. Dancing to two bands from 10.15. Gambling: blackjack and roulette stakes 2s 6d to 5s. No hostesses, members must be partnered

CELEBRITY, 17 New Bond Street, W1 (HYD 7636). Dancing 10 pm-4 am. In Show Room £1 10s minimum a head plus 12½ per cent. service charge (the £1 10s to be spent on food and/or drink)

EL MOROCCO, 15/16 Gerrard Street, W1 (REG 2931). 10 pm-3.30 am. Cabaret 1 am. No membership fee. Cover charge 10s 6d per head. Scotch, gin, etc, £5. Champagne £5, wines from 25s

PIGALLE, 190 Piccadilly, W1 (REG 6423). 7.30 pm-3.30 am. Dinner from 7.30. No membership, no entrance fee. Mon to Sat: Dinner Dance & Show 57s 6d inclusive, plus drinks. M to F. Supper, dance & show 35s. Whisky, double, 7s. *Entertainment:* Spectacular floor-show, 2 orchestras

QUAGLINO'S, Bury Street, St James's, SW1 (WHI 6767). 7.30 pm-1.30 am, inc Sun. Cabaret 11.45 pm. Dinner £2 10s. *Entertainment:* Dancing to 3 bands, cabaret. Currently: Tsai Chin. From 27 June: Cy Grant

RONNIE SCOTT'S CLUB, 47 Frith Street, W1 (GER 4752). Open 8.30 pm-3 am. Membership 1 guinea per year. Dinner 30s-£2 per head inc wine. Extensive wine list. Top American jazz artists appear nightly at 11 pm. Currently: Jim Hall. From 27 June: Blossom Dearie and the Alan Haven Duo

TALK OF THE TOWN. Theatre Restaurant, Hippodrome Corner, Leicester Square, WC2 (REG 5051). Theatre-restaurant from 8.15 pm-1.15 am. No membership fee. Inclusive charge for three-course dinner, dancing and show 57s 6d. South African hock £1 0s 6d. All else from 27s. Whisky 6s 6d a large measure. *Entertainment:* Rolf Harris

DISCOTHEQUES

BIRDLAND, 4 Duke of York Street, SW1 (WHI 1648). 9 pm-3 am. Open Sunday. Membership: 1 guinea a year men, 10s ladies. Entrance fee: men 7s 6d; ladies, Mon to Thurs free, Fri to Sun 7s 6d. Full restaurant specialising in Caribbean dishes. Dinner approx 15s plus wine

CHALET SUISSE, 74 Charlotte Street, W1 (MUS 0036 and LAN 3626). 8 pm to 2 am including Sunday. Membership 1 guinea. Ladies 10s. Entrance fee from 5s weekdays to 10s weekends. Swiss cuisine. Dinner approximately £1 a head. Spirits 3s. Beer 2s 6d

DOLLY'S, 57 Jermyn Street, SW1 (GRO 5927). 10.30 pm-4 am. Closed Sunday. Annual membership 5 guineas. No entrance fee. Cover charge 25s, includes first drink. Whisky, sold by miniature, 12s. Wines 36s. Chinese food. Special breakfast from 3 am

THE IN PLACE, 2 Allsop Place, NW1 (HUN 1873). 9 pm till 4 am. Licensed to 2.30 am. Every night. Annual membership 3 guineas, 1 guinea for three months. Monday night free entrance, varies rest of the week 5s to £1. *Entertainment:* gambling, discothèque

SADDLE ROOM, 7 Hamilton Place, W1 (GRO 4994). 10 pm to 5 am except Sunday. Membership £1 2s 6d (membership temporarily closed). Entrance and first drink £1, subsequent drinks 3s 6d. Grill menu about 15s to £1 a head

DINNER & DANCE

CHANTICLEER, Roebuck House, Palace Street, SW1 (VIC 5695). 6.30 pm-3 am (not Sun). Cover charge 5s. Dinner approx 30s a head plus wine. Two bands and a singer

CHINA GARDEN, 66 Brewer Street, W1 (GER 6500 and 8189). Midday-3 pm; 6 pm-1 am. Closed Sun. *A la carte* dinner approx 30s a head plus wine. Whisky and gin 3s 6d single measure. Cover charge 5s a head for dancing. No service charge. Dancing to records from 7.30 pm to 1 am. Licensed till 1 am

LA DOLCE VITA, 10 Frith Street, W1 (GER 2774). Midday-3 pm; 6 pm-1.30 am. Sun till 12.30 am. La Taverna closed Mon. *A la carte* dinner in the restaurant 15s 6d minimum. Dinner dancing in La Taverna 32s 6d. *Entertainment:* Guitar, accordion and Neapolitan singer in the main restaurant

GROSVENOR HOUSE RESTAURANT, Park Lane, W1 (GRO 6363). 12.30 pm-3 pm; 7.30 pm-1 am. Open every day. Lunch: *table d'hôte* 27s 6d. Dinner: *table d'hôte* 32s 6d. Wines from 15s to £3. Whisky 3s 3d. Service charge 12½ per cent. Cover charge on *à la carte* menu only 2s. *Entertainment:* Dancing from 8 pm-1 am, not Sunday

RIVER CLUB, 129 Grosvenor Road, SW1 (VIC 1621). 5.30 pm-2 am approx. 8 guineas London member, 5 guineas provincial member, 10s 6d cover charge. 42s 6d set dinner. Resident calypso band. Roof garden with bar. Casino on ground floor

GAMING

BLENHEIM, 4 Blenheim Street, W1 (HYD 2071). Midday-3 pm; 5.30 pm onwards. Bar closes at 11 pm. Membership compulsory 1 guinea. Mainly poker and a little blackjack, one table. Limits 2s 6d till midnight and 5s afterwards. Sandwich machine, food can be brought in

LE CERCLE, 5 Hamilton Place, W1 (GRO 5050). Open 10 pm. Membership by introduction only. Blackjack, roulette, chemin de fer and backgammon. Minimum about 10s. Bar and restaurant

MAZURKA, 4 Denman Street, W1 (GER 3547). Gambling 9 pm until last game ends. Annual membership 10s 6d. Blackjack, poker and roulette. Minimum stake 5s, maximum £1. There is no restaurant but sandwiches are provided at the bar. Normal licensing hours

PAIR OF SHOES, 21 Hertford Street, W1 (HYD 1801). Opens 7.30 pm for dinner and gaming at 10 pm. Membership 10 guineas. London's original crap game, blackjack and roulette. Bar and restaurant facilities for members only

QUENTS, 22 Hill Street, W1 (HYD 7766). 6.30 pm onwards. Inclusive membership 2 guineas a year. Roulette, blackjack and occasionally chemin de fer. Billiards room. Minimum stakes vary from game to game, 2s 6d-£2. Bar and restaurant

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GOOD DRINKING

Summer is not the season for a noble claret, nor yet a resounding Burgundy – certainly not at lunchtime – but rather for a rosé suavely chilled and taken in moderation. I add the rider since many still believe that rosé is a drink for the boys of the party – or the girls as the case may be – that hence the alcohol content is lower and the wine can be handled without reserve.

Such is not the case. Though the colour be pale and the aroma discreet, rosé is a wine in its own right and should be accorded the respect that is its due. Most wines can be drunk throughout the year but it can be said that rosé is *par excellence* a summer drink, light and refreshing and with a red wine taste. It is made from red grapes whose skins during fermentation are kept with the juice just long enough to give the distinctive pink coloration. These wines are not expensive. I tasted a Pelure D'Oignon from the Arbois region at Vintners Hall last week that retails at 13s. Peter Dominic Ltd have a Pelure D'Oignon – the name derives from the pale onion skin colour of the wine – at 11s 3d. The Dominic list of rosé is impressive and includes a notable Tavel from the Père Anselme headquarters near Châteauneuf-du-Pape at 12s 6d and an interesting Chiaretto del Garda from Italy at 10s. The Garda wine is nearer red than pink, is made from the same grapes and is not unlike Valpolicella.

The Highlander Bar, newly opened at the Kensington Close Hotel, has a cellar design, can seat 35 and offers a large range of Scotch malt and blend whiskies.

Portugal makes good rosé too, and here Matéus probably leads the field. But there are others not to be overlooked. Try for example the Rosalinha at 9s 6d or the slightly sparkling Liana Rosé (bottled in Portugal) at 14s 6d, both from Findlater Mackie Todd & Co. The process of their vinification deprives the rosé of part of the vinous quality of true reds – but gives them instead a lightness and freshness that makes them specially attractive in warm weather.

A final fillip to summer drinking is provided again by Portugual with her Vinho Verde, the graceful "green wines" of the country that have gained in popularity over here as a result of the boom in tourism. These are medium dry wines with a slight sparkle. Serve them chilled to accompany all fish dishes.

john salt

No wonder Mr Fred Martin, licensee of the George Inn, Borough High Street, Southwark, is smiling. He has "serving wenches" in period costume to look at during the evenings in this lovely old coaching inn.

PUBS

THE WHEATSHEAF, 42 Kenton Street, WC1. TER 6318. Cliff and Vi Lawrence took over two years ago, and have transformed the place by bringing in the young. Darts and billiards in the public bar, which is always packed with students. Carpeted, comfortable saloon bar. Mrs Lawrence holds art classes upstairs on Tuesdays, and a folk club meets there, too. Excellent hot and cold buffet

LAMB AND FLAG, 24 James Street, W1. MAY 1533. One of King Richard's crusade emblems was the lamb and flag, and one or two heraldic devices can be seen about the bar. Quiet, cool and incredibly clean, with a large range of snacks at the bar, and a reasonably priced restaurant upstairs. One of those pubs in the heart of a business area – just off Oxford Street – and one occasionally tends to wonder where all the locals live

BARLEY MOW, 82 Duke Street, W1. MAY 5604. One of those cosy, cosy Mayfair pubs, where low lighting softens the features of the middle-aged, and girls with headbands chat intimately with dapper young men. Early evening, young ladies of breeding seem almost shocked by their daring in having a quick drink in a pub before joining mummy and daddy for dinner in one of those nearby "ambiance" restaurants

NAG'S HEAD, 10 James Street, WC2. TEM 4678. A great old pub, in the middle of Covent Garden, which entices people to try – unsuccessfully – to take advantage of the incredible opening hours for market people. Also has strong connections, naturally, with the Opera House, and nearly 200 posters, prints and playbills cover the walls. Packed to the doors when most people are stumbling about at home preparing for breakfast. Come evening, big pre-theatre crowds. During intervals, backstage men flock in for a quick thirst-quencher. Good restaurant

THE WHITE SWAN, 14 New Row, WC2. TEM 3291. If you look in at the Nag's Head, you'll find it difficult to leave Covent Garden without calling at The White Swan directly across the street. This, too, has that rumbustious market atmosphere, and market hours. Wholesome food for market porters and any others who use the pub

THE ETRUSCAN BAR, Europa Hotel, Grosvenor Square, W1. HYD 1232. The cool quiet is punctuated by the various languages of the hotel's international range of guests. When I called, a peanut-chewing American was expounding on dog foods. His companion was vainly trying to get some more Dimple Haig. Explanation: the cellars seem to run to office hours. Understandable predicament for the barman, but not good enough for a hotel like this

john mcleod

MAKE A DATE

THURSDAY 30 JUNE

Film: Invitation première of *The Blue Max*, Odeon Leicester Square.
Ball: Dr Barnardo's Tower of London Ball, The Tower.
Son et Lumière: Hampton Court Palace (till 24 Sept).

FRIDAY 1 JULY

Cricket: Eton v Harrow, Lord's (and 2nd).

WEDNESDAY 6 JULY

Sale: Harrods summer sale (till 13th).
Concert: George Malcolm appearing with Swingle Singers in programme of works by Bach, also jazz arrangements of Bach, Royal Festival Hall.

FRIDAY 8 JULY

Show: Royal Windsor Rose Show.
Fireworks: Firework display, designed by John Piper, on the Embankment, adjacent to Blackfriars Bridge at approx 10.30 pm.
Festival: Harlow Arts Festival (to 23rd).

SATURDAY 9 JULY

Folk Concert: Hungarian State Gipsy Ensemble at Royal Albert Hall, 7.30 pm (and 10th).
Cricket: Varsity Match. Oxford v Cambridge, Lord's (and 11th, 12th)

SUNDAY 10 JULY

Memorial Concert: To Vicky. Allegri String Quartet. Festival Hall, 3 pm.

MONDAY 11 JULY

Football: World Cup. Opening match between England and Uruguay, Wembley.
Festival: City of London Festival (till 23rd).

WEDNESDAY 13 JULY

Tournament: Royal Tournament, Earls Court (till 30th).
Theatre: New comedy by Bill Naughton, *He Was Gone When They Got There*, Mermaid Theatre (till 23rd).

THURSDAY 14 JULY

Festival: Cambridge Festival (till 5th August).

SATURDAY 16 JULY

Racing: British Grand Prix, Brands Hatch.

MONDAY 18 JULY

Show: International Horse Show, White City (till 23rd).

TUESDAY 19 JULY

Ballet: Sierra Leone National Dance Troupe. Sadler's Wells (for two weeks).

SATURDAY 23 JULY

Proms: Opening concert of Prom season, Albert Hall.

TUESDAY 26 JULY

Racing: Goodwood week (till 29th).

SATURDAY 30 JULY

Football: World Cup Final, Wembley.
Sailing: Cowes Week Regatta (till 7 August).

TUESDAY 2 AUGUST

Show: Dublin Horse Show (till 6th).

Devil-may-care Peter Gill makes the scene with a Smirnoff and lime

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GOOD EATING

Summer, as I have had occasion to remark here before, is a-coming in. And money is a-pouring out. But it's no use clothing the outer man – let's be frank, this is for women – the outer girl without providing her with inner sustenance, too. And so I have been having a look this week at the big stores' restaurants. Temples where few men dare to tread. Presided over by ladies who could intimidate a misogynist. Their "Can I help you?" to an innocent husband peering round corners for his wandering missus is enough to make a chap feel he's been caught peeping in the corset department.

The facts and figures are pretty enormous when it comes to big store eating. On busy days, 6,000 people have their lunch in Selfridges. At Harrods the main restaurant alone will feed 800. Price ranges are fairly steady. A typical meal will cost between 10 and 15 shillings a head. Several stores do quite excellent table d'hôte menus for under 10s. I have come across two that make a point of children's portions at around half-price and later in the year I shall record some more. These seem to apply up to eight years old, and judging by the appetite of a sturdy eight-year-old Canadian miss I watched eat at Simpson's of Piccadilly the other day, that limit is not a week too low.

Ignored

Most food critics ignore the restaurant stores. There is, of course, good reason for this. Erratic elderly waitress service; wild lunch hour clamourings from hundreds of single-minded lady shoppers – not the prettiest sight in full cry. And then again, the food (I read recently) is "housewives' dream food." That means prawn cocktail, smoked salmon, roast beef, fresh salmon, *coupe de jour*, coffee . . .

Of course not all store restaurants are up to much. They have justly been compared to those awful impersonal ocean-liner *salons de manger*. I've eaten in two of those, both British, and, though the food was fine, the total lack of individuality was pretty sad. On the other hand, you pays your money and you takes your choice.

Shopping expeditions are exhausting affairs, and not only for hubby's wallet. Who wants to traipse from shop to restaurant and back again, when it can all be done relatively painlessly under one roof?

Then again, some big store restaurants make a real effort to be different. I have in mind Derry & Toms, with that roof garden restaurant that does a moderately priced variety of salads, some quite unusual, and some gorgeous ice creams with mouth-watering sweet sauces. Or Dickins and Jones, where they try to introduce a variety of more adventurous dishes, with less plain sauces. Or Liberty's, whose tea-time pastries are really so good. Or Selfridges, who have one or two special egg dishes for high tea.

As it happens, I think the most remarkable thing about London's big store restaurants is their unswerving loyalty to the finest traditions of our native land.

This is most marked in the sweets selections, where dish upon dish is proudly marked "*and custard*," where semolina and rhubarb still do reign, and even coconut sponge pudding becomes a glorious inheritance of Empire.

Charles Clore's empire, actually.

Getting it clear

This part of today's column is addressed primarily, but not exclusively, to Mr Jack Zuber, an Aussie, whose inability to understand what French menus are all about I recorded here a few weeks ago. Mr Zuber is not, of course, alone in this. I don't know what *Alose Avignonnaise* is either (well I do, it's shad braised in the oven with sorrel, onion, tomato and garlic). And have you ever dared to ask a waiter exactly what he means by *Tripes à la Mode de Caen*? (He should reply: tripe, with carrots, onions, leeks, garlic, spices and cider or Calvados.)

So, on behalf of people like Mr Zuber and myself, in other words the eater on the Clapham omnibus, I have hunted out a little phrase-book that tells everything we shall ever need to know about French cuisine. It's called *The Gate-way Guide To Eati g In France*. Spike and Ch: mian Hughes have compiled , and Methuen publish it at s. It's a handy pocket size, you can easily take it wh rever you nosh.

The Georgian restaurant, one of four eating sectio ns at Harrods, is the largest there, and will feed 800 people.

Other guides?

Methuen announce t ir intention to provide milar guides to other co tries' cooking, too. (Will the dare do it for Angleterre?) A d, by way of preface to their analyses and definiti s of several hundred sauces oups, entrées, fish, poultry d hes – which include larks, lackbirds and thrushes, poor things – the Hugheses clude several excellent tips.

"The omelette is a lish," they say, "of infinite v riety, a food for all taste and temperaments, all moo s and pockets . . . its really great advantage is that it has to be freshly cooked for each customer."

"Less scrupulous r staurants," warns the guid , "do not hesitate to exploi the tourist's ignorance and serve up, as an alleged *bouillabaisse*, a plateful of fish soup, with a few bones thrown in."

"*Suprême de volaille* is the breast and wings (of poultry) removed *when raw* and cooked separately. It is NOT the re-heated chicken that goes under this name in so many English hotels and restaurants."

"*Coq au vin*: you can get terribly had with this dish; if you are unlucky, it will turn out to be a wretched old boiling fowl" (instead of cockerel cooked slowly in red wine, herbs and garlic) "which has been cooked to shreds and heated in a red-wine sauce."

arthur pottersmon

AROUND TOWN

BARKERS, Kensington High Street, W8 (WES 5432). Nice fifth floor penthouse restaurant here. Open Monday to Saturday for morning coffee 9.30 to 11.30, lunch noon to 2.30 (Saturday 11.30 to 12.30) and tea 3 to 5.30 pm (not Saturday, and last orders are 5 pm). Two good value three-course table d'hôte luncheons: at 6s 6d (children's portions 4s 6d): pineapple juice or celery soup; fried cod, or lamb Niçoise, or beefsteak pudding, or cold veal & ham pie; apricot tart & custard, or vanilla or strawberry ice cream, or Cheddar cheese. At 10s 6d (children's portions 6s 6d): pineapple juice, or ravioli, or celery soup; plaice, or roast lamb, or kidney turbigo, or cold ox tongue; apricot tart & custard, or pineapple flan Chantilly, or ice cream, or cheese. Also *à la carte*. Wine: 2s 6d to 3s 6d a glass. CREDIT CARDS: *American Express*

DEBENHAM & FREEBODY, corner of Wigmore and Welbeck Streets, W1 (LAN 4444). The Golden Pheasant is the place here, on the first floor; with sharp modern furniture, pleasant printed curtains, and their own book matches. Open Monday to Friday, morning coffee 9 to 12, lunch noon to 2.30, tea 3 to 5 pm (Thursday to 6.45 pm). Lunch menu is a little out of the ordinary with asparagus vinaigrette (3s), as well as iced melon (2s 6d), pâté (3s 6d), soup (1s 6d); and Mornay sole (9s 6d) as well as scampi (10s 6d), escalopes (10s) and grills (8s 6d to 12s 6d). There's a good-looking sweet trolley. Wine: from 3s 2d a glass and 13s a bottle. Credit cards are "under investigation"

DERRY & TOMS, Kensington High Street, W8 (WES 8181). Rather snappy roof garden restaurant here. No bookings accepted. Monday to Saturday, morning coffee 9.30 to 11 (Saturdays to about 12.30). Monday to Friday, lunch from noon to 2.30 and tea from 3 to 5.30 pm (last orders 5 pm). Jazzy little lunch menu, which includes smoked salmon (7s 6d), prawn cocktail (5s), melon (2s 6d), tomato soup laced with fresh cream (2s); and a variety of salad specialities, all at 9s 6d. Sweet trolley selection 2s 6d, but do ask about the sundaes (3s 6d) and the lovely ice creams, which include a honey and brandy mixture; also sauces to go with them at 1s each – hazelnut fudge, maple, butterscotch, chocolate. Wine here is 3s the glass. CREDIT CARDS: *American Express*

DICKINS AND JONES, Regent Street, W1 (REG 7070). Open Monday to Friday with morning coffee 9.30 to 11, lunch 11.30 to 2 and tea 3.30 to 5 pm (Saturday open to 1 pm only). As well as the usual offerings, like smoked salmon (7s), prawn cocktail (3s 6d) and melon (2s 6d), there are curried prawns (8s 6d), poached halibut and prawn sauce (7s 6d), grilled cod and paprika butter (7s), braised pork chop zingara (with chopped ham, tongue, mushrooms and truffles, I think, 8s), roast veal (8s 6d). Sweets are as fine an array of goodies as I'd hope to find in many specialist restaurants, let alone big stores. Wine is 3s the glass. No credit cards

FORTNUM & MASON, 181 Piccadilly, W1 (REG 8040). First, the main restaurant on the fourth floor: Monday to Friday, morning coffee 9 to 11.45, luncheon noon to 2.30, afternoon tea 2.45 to 5 pm. Lunch menu includes smoked trout (10s 6d), egg in aspic (4s), potted shrimps (6s); creamed cheese flan (12s 6d), turbot (14s 6d), curried lamb (13s 6d), roast duck (16s 6d), grills (14s 6d to 18s 6d). Carafe wine: 18s 6d. With tea, which they serve here also iced, or with lemon and mint.

On the ground floor, the Fountain restaurant gives Fortnums the edge over other stores, being splendidly open from 9.30 am to 11 pm Monday to Friday (Saturday until 12.30 pm, half day, I fear). Minimum lunch charge from noon to 2.30 is 3s 6d, and there's a minimum charge of 3s after 10 pm. Wine by the glass: 4s. Fortnums restaurants take the *Diners* card

FENWICKS, Bond Street, W1 (MAY 9161). Monday to Friday from 9 am to 5.15 pm. I know there's a third-floor waitress-service restaurant here, but to be quite honest I've never penetrated beyond the coffee shop on the lower ground floor. This is full of nubile young gals, in a great variety of forms and mini-skirts. Delicious things to eat, and not too expensive at all. Definitely the kind of place a girl could take her mother to. No credit cards

GORRINGES, Buckingham Palace Road, SW1 (VIC 6666). The second-floor restaurant provides morning coffee from 9.30 to 11.30, lunch from noon to 2.30 and tea from 2.30 to 5.30. There are set lunches here – two courses about 7s, three courses about 8s. *A la carte:* average 13s a head, includes fried fillet of plaice, Madras chicken vol-au-vent, roast beef; and, something unique to this store, a "round-about," a choice of as much as you like from a selection of hot and cold dishes. Wines from 14s a bottle. CREDIT CARDS: *Diners,* and *LV*

HARRODS, Knightsbridge, SW1 (SLO 1234, extension 467). Big one here is the Georgian Restaurant, serving luncheon from Monday to Friday from noon to 2.30. Rather grand, as far as chintziness will permit, and serving two table d'hôte menus. Both these menus are splendid value for money, well worth eating. *A la carte* dishes enable you to go for mixed grill (12s 6d), scampi (12s 6d), roast duckling (13s 6d); and some extra sweets that include fruit salad Chantilly (3s 6d) and wine jellies Chantilly (2s 6d), which I don't understand. Carafe wine is 18s. CREDIT CARDS: *Harrods Account Cards,* my dear.

MARSHALL & SNELGROVE, Oxford Street, W1 (LAN 3000). Third-floor restaurant, along with the china and chiropody. Open Monday to Friday: morning coffee 9.30 to noon, lunch noon to 2, tea 2.15 to 5 pm. Saturday, morning coffee only, 9.30 to 12.30. Wines: 13s 6d the bottle. No credit cards

SIMPSON, 203 Piccadilly, W1 (REG 2002). The Clover Room on the Lower Ground Floor has bright new Hicks décor, and it's open all day Monday to Friday from 9 to 5.30 (Thursday to 7 pm) and Saturday 9 to 1 pm, when no luncheons are served. The food is *quite* good: rather too bland pâté (4s 6d) comes with only two pieces of toast; smoked salmon is 10s 6d. Some salad specialities such as lobster, prawn and crab, chicken and ham, at around 9s. Attractive sweet trolley (3s 6d), but not very good iced coffee (1s 9d). Average lunch bill will be about 25s a head. CREDIT CARDS: *Diners, American Express,* all the bank credit cards

TOP TEN

BARQUE & BITE, French, opposite 15 Prince Albert Road, NW1 (GUL 8137). Open daily 12-3, and 7-11.30. Well worth walking the plank for this restaurant on a barge. Lovely French cooking. Vegetables worth a mention, good coffee, good carafe wine. Average bill for two, £4 plus. No credit cards

BLOOMS, Kosher, 90 Whitechapel High Street, E1 (BIS 6001), and Golders Green Road, NW11 (SPE 1338). Mon-Thurs 11 am-10 pm, Fri 1 am-3 pm, Sun 11 am-11.30 pm. Only the Whitechapel place accepts reservations, which are advisable on Sundays. It's as well to take a really late lunch at Golders Green, to avoid queueing. Average bill for two 35s. No credit cards

COLOMBINA D'ORO, Italian, 61 Dean Street, W1 (REG 4150, 6875). Every day from 12-3 and 6 (Sun 6.30)-11.30. A simple, wonderful place, presided over with benevolence by Signora Ideale Price. Her fish soups and trout are famous. All meals include vegetables. Average bill for two £4. No credit cards

CRANKS SALAD TABLE, vegetarian, 22 Carnaby Street, W1 (GER 9431). Mon-Fri 11.30-8.30 (coffee from 10). Austere seating (plain uncushioned wood) to match the food, but friendly girls in blue serve with smiles. Unobtrusive piped classical music. Bill about 13s

EMPRESS, International, 15 Berkeley Street, W1 (MAY 6126). Sun-Fri 12.30-3, and 6.30-2 am. Sat 6.30-2 am. Very luxurious, very smooth service, with vast, wide-ranging menu. Famous cold buffet. Large and expensive wine list. Don't expect to pay less than £7 for two. CREDIT CARDS: *American Express, Diners*

GEORGE & VULTURE, English, George Yard, Lombard Street, EC3 (MAN 9710). Mon-Fri, lunch only 12-3. Much used by City businessmen for a rapid and first-rate steak. A lovely, genuine place, owned now by Trust Houses. Bill for two around £2 10s. CREDIT CARDS: *Diners, American Express*

TERRASSE TIO PEPE, French, 13 Shepherd's Place, Upper Brook Street, W1 (MAY 7892). Mon-Sat 12-3 and 7-12. First-rate French cuisine, whose specialities change from week to week. Expect to pay around £4 for two. CREDIT CARDS: *American Express, Diners*

L'ETOILE, French, 30 Charlotte Street, W1 (MUS 7189). Mon-Sat 12.30-2.30 and 6.30-9.30. The hors d'oeuvre trolley is plentifully laden, the main courses are splendidly Parisian, and the sweet trolley as seductively set out as the first. Quite expensive, but worth it. Average bill for two, £5 10s plus. No credit cards

WHEELERS, French, 19 Old Compton Street, W1 (GER 7611). Fish only. Mon-Sat 12.30-2.30, 6-10.45. Oyster bar 11.30-3, 5.30-11. You can eat here jolly well for £1 a head, including as much bread and butter and coffee as you want, but average bill for two should be rated from £3-£5, as you please. CREDIT CARDS: *Diners;* also their own accounts

WHITE TOWER, Greek, 1 Percy Street, W1 (MUS 8141). Mon-Sat 12.45-3, 6.45-10.30. Diplomats, writers, film people love it. Warm and efficient service. Average bill for two £5-£6. CREDIT CARDS: *Diners, American Express*

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WEEKEND SPORT

CRICKET

Middlesex v Northamptonshire. Lord's. Sat 11.30, and Mon, Tues. (Bakerloo Line to St John's Wood. Buses 2, 2a, 13, 59a, 74, 74a, 74b, 113, 159, 187.) Watch for Northampton and England's big-hitting batsman Colin Milburn

WOMEN'S CRICKET

Redoubtables v Chiltern. Sun 2.30 pm. Beddington Park, Wallington. (Trains from Victoria to Hackbridge. Buses 403, 408, 470. Green Line coach 725)

FLAT RACING

Windsor. Fri (evening), Sat 2 pm. (Trains to Windsor from Paddington or Waterloo. By car take M4 motorway link road to course entrance. Pleasant surroundings by river take your mind off racing if you are too unsuccessful)

Alexandra Park. Wed (evening meeting). (Piccadilly Line to Finsbury Park then bus 212. Or train Paddington-Wood Green.) London's most central course

GREYHOUND RACING

West Ham. Fri 7.45 pm (also Wed 7.45 pm). Final of Summer Stakes, 600 yards. (District Line to Plaistow. Bus 249.) Car park for 1,000 cars. Restaurant bookings, tel: ALB 2441

White City. Sat 7.45 pm (also Thurs 7.45 pm.) The Derby, 525 yards. £7,750. The best six dogs in Britain battle for greyhound racing's biggest-ever prize. Restaurant: tel: SHE 5544. (Central Line to White City)

Harringay. Mon 7.45 pm (also Fri 7.45 pm.) The Oaks heats. 525 yards. Restaurant bookings: tel: STA 3474. (Piccadilly Line to Manor House. Buses 29, 123, 127, 141, 168a, 171, 221, 253, 259, 269, 279. Green Line coaches 715, 715a, 718)

A streak of canine lightning in action. Dillies Pigalle (above) is a hot ante-post favourite for the Greyhound Derby.

ROWING

Henley Regatta. Wed, Thurs. (Trains to Henley from Paddington)

MOTOR-CYCLING

International 500-mile Grand Prix D'Endurance. Sun noon. Brands Hatch. (Trains from Victoria to Swanley. By car on the A20, 20 miles SE of London between Swanley and Wrotham)

LAWN TENNIS

Wimbledon. Final week. All day. Finals on Fri and Sat, Centre Court, 2.15 pm. (District Line to Earlsfield)

SPEEDWAY

Wimbledon. Mon 7.45 pm. British Final of World Championships. (District Line to Wimbledon or train Waterloo-Wimbledon)

West Ham stadium. Tues 7.45 pm. First Test: England v Russia. (District Line to Plaistow then express bus)

FENCING

London v Rest of Britain. Fri, Sat all day. AFA headquarters, 83 Perham Road, West Kensington, W11. (Piccadilly Line to Baron's Court or District Line to West Kensington)

WEEKEND VIEWING

SATURDAY 25 JUNE

Afternoon film: Czech film, *Romeo, Juliet and Darkness*. Two young people who fall in love in wartime Prague. BBC-2

National Broadcasting Company documentary: *The Congo – Victim of Independence*. Narrator Chet Huntley. BBC-2

Sports Scene: Highlights of Wimbledon. BBC-2

Grandstand: Tennis at Wimbledon. BBC-1

Juke Box Jury: Panel includes Gene Pitney and Denny Piercy. BBC-1

Evening Western: *MacDonald of the Canadian Mounties* with Tyrone Power, Cameron Mitchell, Thomas Gomez and Robert Horton. BBC-1

Not Only . . . But Also. Peter Cooke and Dudley Moore. Guest star Blossom Dearie. BBC-1

1966 Greyhound Derby from the White City. BBC-1

World of Sport: Wimbledon and athletics. ITV 1.05

Evening film: *Violent Road* with Brian Keith, Dick Foran, Efrem Zimbalist Jnr (of *77, Sunset Strip*). Six drivers set out on a tortuous journey over mountain roads to a new production plant the other side of the mountain, with a cargo of fuming nitric acid and hydrogen peroxide. ITV 7.10

Sergeant Cork: *The Case of Albert Watson* with John Barrie, Charles Morgan, Ronald Lacey, Moray Watson and Ewan Hooper. Albert Watson receives the Victoria Cross for bravery on the north-west frontier of India. During a quarrel with his father he kills him and barricades himself in his house with Sgt. Cork as hostage. ITV 9.10

Knock on Any Door: *A Reluctant Witness* written by Robert Holles. Stars Peter Copley, Peter Welch and Jessica Dunning. What did happen to young Terry Pritchard when he was playing on the marsh? ITV 10.15

A Date With . . . The King Brothers. ITV 11.50

SUNDAY 26 JUNE

Afternoon cricket: Cavaliers XI v Yorkshire at Middlesbrough. BBC-2

Theatre 625. Start of the repeat of an Arnold Wesker trilogy; 1: *Chicken with Soup*. Stars Clive Revill, Margery Mason, Stanley Meadows and Stella Tanner. BBC-2

Life visits the animal world of Florida, USA, showing films of the Miami sea aquarium, the monkey jungle and the serpentarium. BBC-2

Tonight in Person: Israeli Dance Group. BBC-2

Recorded highlights of football: Scotland v Brazil. BBC-1

Afternoon film: *The Young Widow* with Jane Russell. Joan Kenwood, a war widow, haunted by the memories of her husband, escapes to New York. She stays with a friend and begins to take an interest in life, helped by the acquaintance of a young lieutenant. BBC-1

Stars for *Billy Cotton's Music Hall Show* are Terry Scott, Hugh Lloyd, Sandie Shaw, Roy Hudd and The Beat Girls. BBC-1

Thirteen Against Fate (Simenon thriller series): *Trapped*, dramatised by Julia Jones, is one of Simenon's studies of the young. It is an ironic story of the injustices of the judicial system. BBC-1

Sunday Night magazine programme: Repeat of the Ken Russell film on Edward Elgar (composer), made to celebrate the 100th anniversary of *Monitor* in 1962. BBC-1

Tempo International: A report on the famous American jazz pianist, Ornette Coleman. Filmed in Paris. ITV 2.20

Afternoon film: *Laughing Anne* with Margaret Lockwood, Wendell Corey, Forrest Tucker and Ronald Shiner. Laughing Anne, a red-headed beauty, and the toast of Paris in the 1880s, gives up fame and wealth to roam the seas with a worthless vagabond. ITV 3.40

Own Choice: Ludovic Kennedy talks to Jonathan Hannaghan. ITV 6.55

Evening thriller: Alfred Hitchcock's *Vertigo*, with James Stewart, Kim Novak and Barbara Bel Geddes. What is Madeleine's strange secret? Is she really obsessed with the tragic past of her great-grandmother, the beautiful Carlotta? Scottie, a former detective, becomes involved in her mysterious world. ITV 7.55

ABC production of The Blackpool Show. ITV 10.05

NEW BOOKS

This week sees the English publication of Alain Robbe-Grillet's first novel, *The Erasers* (Calder and Boyars, 23 June, 32s 6d). First published in Paris as long ago as 1953, it is the third of his much discussed, much imitated novels to be published over here, and it may make the leader of the new French school more accessible to the general reader. It is a detective story, told with what has come to be typical "voyeur" insight, and which seems at first sight to be the elaborate and oddly threatening investigation of a murder which was never committed, by a detective who is not what he seems. Here is the first development of the novelist's theories of perception and time, the threatening coincidence, the isolation of the mind of the central character – it is fascinating to see the mannerisms and methods of the new novel in the service of a more or less conventional murder story.

Perhaps the two most fashionable adjectives to put inside a book jacket in the last few months have been surrealist and Lesbian. The surrealists are being given a thorough working over this autumn, when Calder will publish a series on Raymond Roussel and the surrealists, which should give us first-hand knowledge of the writings of André Breton, Aragon, Roger Vitrac, and others both inside and outside the official group. And this week, Jessida Lindsay, whom her publishers describe as "at the centre of London's youthful Bohemia," adds another hematically predominantly Lesbian book to the mounting pile – *No, John, No* (published by Anthony Blond on 27 June, 25s). Of the five women characters, three are Lesbian but generally very cheerful about their restlessness.

On the same day, 27 June, Hutchinson publish Salvador Dali's *Diary of a Genius* – a record in minute personal detail of the supreme, inspired exhibitionist and egocentric's life from 1952 to 1963, with the exception of the year 1961 which he sums up in a page as simply "top secret." He is fanatically devoted to his own genius, but there is more about what he calls his "resecret" life than about his painting. He describes his own relations with the surrealists – culminating in the statement "I am surrealism" – his decision to become a multi-millionaire, his fantasies of fish and rhinoceros horns, his day-to-day physical discomforts and triumphs, with a flamboyant, ambivalent humour.

carole d'albiac

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Robert F. Burgess. This unusual book is a combination of a phrase-book and a guide to the national dishes of France, Germany, Italy, Portugal and Spain. Hints on the choice of wines and on tipping are included. This handy book will be invaluable to both connoisseurs of good food and tourists with little knowledge of languages. 21/-

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NEXT WEEK

london life

as usual grabs hold
of the things people talk
about but never really know
much about,
shakes them about and puts
you right in the picture

AMERICANS IN LONDON

There are 23 top ones
on the cover; inside is the
deepest analysis yet
of their impact on London,
and London's impact
on them

BILLY GRAHAM — IS HE A GOOD THING?

The crusade nears its end,
and *London Life* sums up
and includes the most
spectacular photographs
yet of the
Earls Court meetings

SARAH CHURCHILL

During the last few years
Lady Audley has been
writing poetry and plans to
publish them soon.
This is the story of how
they came to be
written and published

CLOTHING YOUR CHILD

fashion coverage this week
is extended to
a colour coverage of
pretty little dresses and
trousers for the kids

PLUS PLUS PLUS

a full guide to what's on . . .
a run-down on the
summer sales . . .
the sharpest reviews of
shows and films . . .
unusual, intelligent
information . . . like where
to go for the
best art exhibitions and
where to find the best
fish and chip shops in town

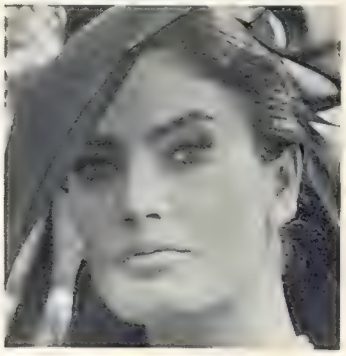
NEXT WEEK

london life

London Letters

Vice versa

When I think how the English despise men on the Continent because of their fancy dressing and long hair – now look at London's men. Their trousers are tight, their ties incredible, and their hair longer than any Italian would dare have his. Everything is the other way round. Men on the Continent now raise their



eyebrows and disapprove of the Englishman's exaggerated way of dressing.

I hastily add that, on the whole, they are much better for it, and London is my favourite city, if only because I can walk in the streets without being accosted. At least the Englishman hasn't changed his personality!

Marisa Mell,
Westbury Hotel, W1

Sophisticate!

London Life, religiously placed on my desk every Wednesday, has produced its best cover yet (18 June). She *was* bored with "This Swinging City," wasn't she? Can we have more of this sophistication?

Marilyn La Rondie,
Great Newport Street,
WC2

Group frustration

We are angry and frustrated instead of being our normal cheerful selves. We have been trying to contact several friends we have over here, many of them living out of London, to no avail. We have been taking it in turns to hold the phone, while we wait for directory enquiry to answer. How many other trick services are there in Britain?

The Mamas and Papas,
London, W1

Don't knows

It always amazes me to see the number of people who go into a pub and order – anything. By that, I mean "a beer," or "a sherry," without stating the mark, colour, whether they want it dry sweet, strong, or what have you. In other words, they don't know. They invariably take a sip, and complain out loud, or mumble to their companion.

Why can't these drinkers, who are certainly non-drinkers, stick to orange and lemon juice where there can be no surprises?

John Kiddle,
London, SW15

Timely

You may be interested to know that, of the 18 haywire clocks on the bus route from Notting Hill to Holborn, that I wrote of in your 28 May issue, five are now keeping perfect time, and three have had their hands removed. I'm relying on *London Life* to make it a clean sweep. It seems it's only a matter of time.

Gerald Mattocks,
Ladbroke Grove, W14

Stimulating

I have read with great interest your article of 11 June featuring Mr Blond's views on publishing. I have found Mr Blond a most stimulating competitor and I always enjoy, and get information from, whatever he may say. I only want to correct one misapprehension: I was not at Eton; I was at Lancing with Evelyn Waugh. And you and Mr Blond can make what you like out of that one.

Desmond Flower,
Red Lion Square,
WC1

No nonsense

At a time when all international airlines are fiercely competing with each other for passengers, it is refreshing and typically British to find that our national carriers BEA and BOAC are above the battle. No publicity release, frills and nonsense for them . . . no concession to passenger frailties. Woe be to the innocent who tries to board a half-empty plane, 29 minutes before take-off time. Quite properly the British flights close one half-hour before, and only commercially motivated airlines of all other countries will stoop to coaxing you aboard with a smile until the last possible moment.

David Pelham,
Montagu Square, W1

Genius!

• Your *Discothèque Blues* fashion pictures last week (18 June) were absolutely fabulous. They open up new dimensions in photography. So why no credit for the genius who took them?

Margaret Ellison,
London, SW3

● *The photographer was Allan Ballard. He is 23 and has recently joined Peter Akehurst, John Benton Harris and John Kelly to make up London Life's team of brilliant young photographers.*

Ravi Shankar

Ravi Shankar is distressed about your article of 4 June. The last sentence: "He has yet to come to Britain," is curious when you think of his sold-out recitals at the Royal Festival Hall during the last few years. It is also untrue to say that he is "the recognised master-drummer of India," nor does his instrument, the sitar, resemble a guitar in shape, nor does he have "a band."

Basil Douglas,
St George's Terrace,
London, NW1

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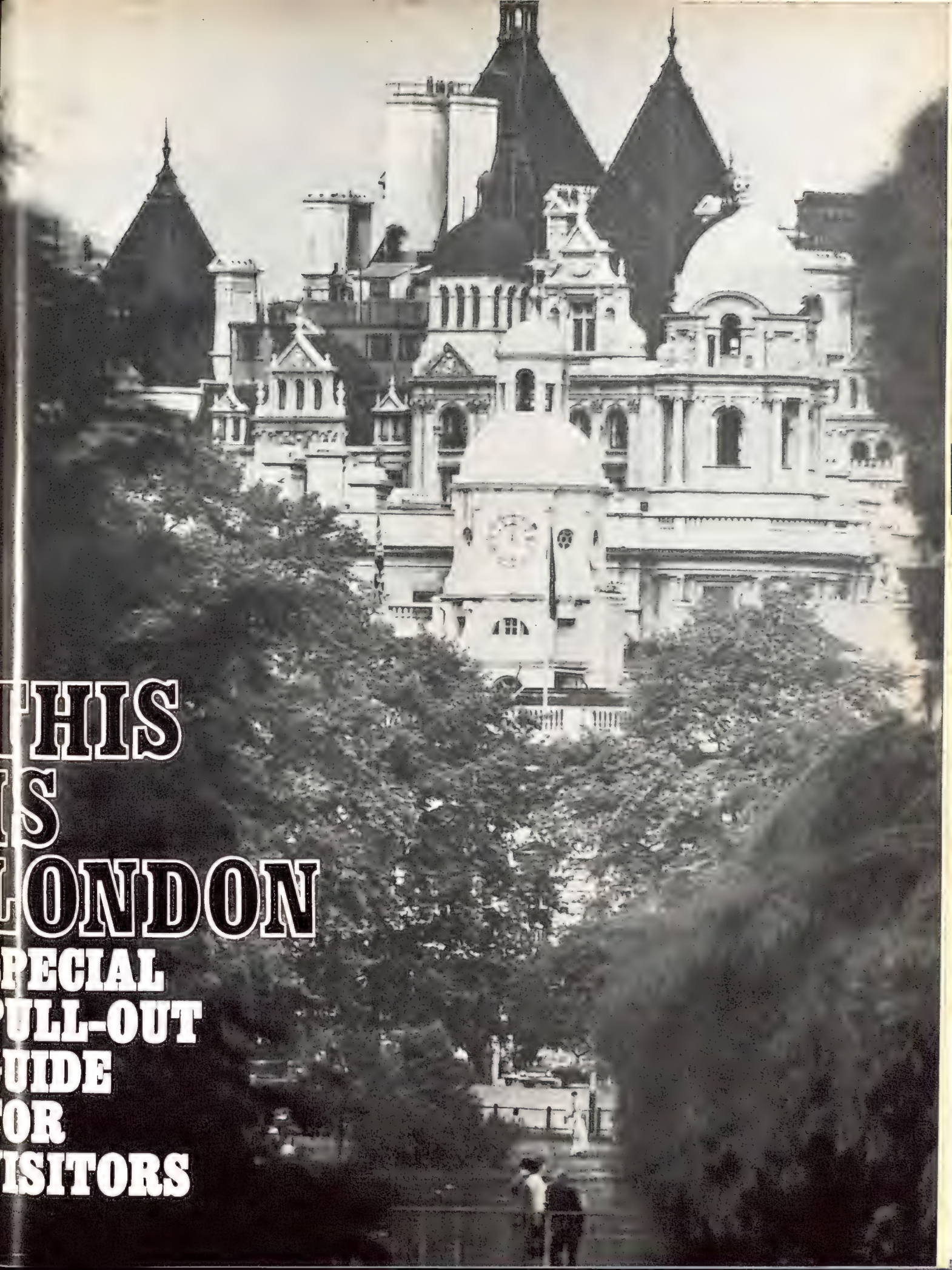
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HIGH ROAD ILFORD

THIS IS LONDON

INFORMATION FOR TOURISTS

A great deal is available from British Travel & Holiday Association, 64 St James's Street, SW1 (MAY 9191) open Monday to Friday from from 9.0-6.0 and Saturdays from 9.0-12.30. Ask for information desk or call in for maps, timetables, guide books etc. London Tourist Board run information bureaux staffed by multilingual Personality Girls at West London Air Terminal, Arrivals Hall (FRE 4933), BOAC Arrivals Hall (VIC 2323) and the General Inquiry Offices at Victoria (TAT 5556) and Waterloo stations (WAT 7136). Open from about 8 am to 11 pm.

Other sources of information are:

Transport: Ring ABB 1234 for all London Transport inquiries.

Weather: This can be checked by dialling WEA 2211 for London; WEA 3311 for Essex Coast; WEA 4411 for Kent Coast; WEA 5511 for Sussex coast.

Main events of the day in and around London: Dial ASK 9211 for information in English; ASK 9311 for French; ASK 9411 for German; ASK 9511 for Spanish.

City of London Information Centre, by St Paul's: MON 3030 tells you about anything going on in the City and answers general inquiries.

Accommodation: If you haven't booked in advance and have difficulty in finding hotel accommodation ring London Hotels Information Service, 20 Upper Brook Street, W1 (MAY 5414/6).

If you would like to rent a private house or flat in London for your holiday, contact one of the agencies specialising in short lets: Universal Aunts, 36 Walpole Street, SW3 (SLO 9834); Alan Lord, 67 Marylebone High Street, W1 (HUN 1179); James & Jacobs Ltd., 94 Jermyn Street, SW1 (WHI 0261); London Accommodation Bureau, 309 Oxford Street, W1 (MAY 9499) or Homeward (Town & Country Properties) Ltd., 57 Victoria Street, SW1 (ABB 7183).

Photographer John Benton Harris took the pictures in this supplement with a view to helping visitors compiling their own snapshot album of London. The picture above, of the Thames river launch *Duke of Edinburgh*, was taken with a Nikon F camera fitted with a 50 *f*5 mirror-Nikkor lens, Tri-X film, *f*5 at 1/1000th sec. Picture on page one, of St James's Park, taken with same camera, same film, *f*5 at 250th sec.

GETTING AROUND LONDON

Undoubtedly the best way to travel if you don't know your way around well is by Underground – that is, if you are willing to miss bus-top sightseeing.

Underground: Times of first and last trains are clearly shown in ticket halls. At the chief central stations, coloured lights guide you to the platform you want.

It is important to know the *final* destination of your train (best to carry an Underground map with you) because from some platforms trains leave for several different places. The destination is clearly shown on the train front and on platform indicators.

Inside the carriages are maps above the windows showing you all the stations served, and where you must change for other lines.

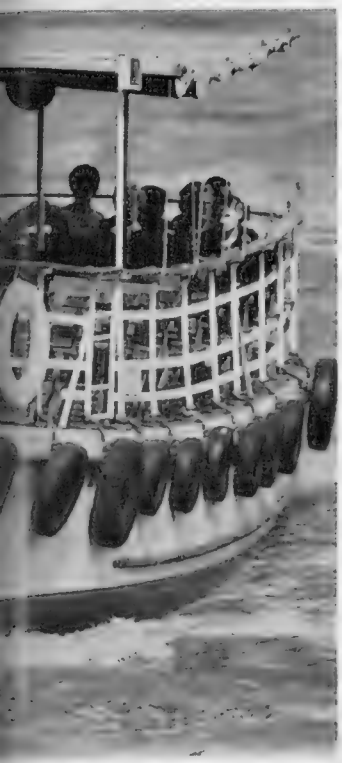
Twin Rovers – 10s (children under 14 half-price), from Underground stations, entitle you to a day's unlimited travel on the Underground and on all red Central buses.

Red Rovers: Available on Saturdays and Sundays. On sale at Underground stations, they entitle passengers to unlimited travel for the day on London buses. 6s (children under 14 half-price).

Buses: A map of London bus routes is obtainable from London Transport. There are over 500 routes – choose your bus by its number. In the central area, the panel on the stop post tells you which buses stop there and where they go.

All-night Services: In the central area there are 19 all-night services, running at approximately hourly inter-

London Life this week presents a 12-page pull-out supplement for visitors – and for Londoners who want to know where to go and how to get there on a sightseeing tour of their own city.



vals. A special timetable of these can be obtained from London Transport.

CHEAP TRAVEL FOR OVERSEAS VISITORS

Master Tickets: These are tickets for visitors from abroad allowing seven days' travel without limit on all normal London Transport services, including Green Line coaches. £3 (children £1 10s).

Go-As-You-Please Tickets: Similar to Master Tickets but do not include travel on Green Line coaches. £1 15s (children 17s 6d). Can be bought on arrival in London from the Fares & Charges Office, 55 Broadway, SW1 – St James's Park Underground Station.

Must show your passport to buy these.

TRAVEL BY BOAT:

Upstream to Kew, Richmond, Hampton Court, or downstream to Greenwich, from Charing Cross, Westminster, Tower Piers. The trip to Greenwich takes approximately 45 mins, fare 3s 6d single, 5s return (children under 15 half-price). Launches leave daily from 10 am from Charing Cross and 10.20 from Westminster, every 20 mins.

The trip to Kew takes 1 hr 45 mins and costs 4s 6d (6s return). Hampton Court 4 hrs and 6s 6d (10s return). Launches leave at half-hourly intervals between hours of 10 am and 5 pm and there are buffets and bars on board. Return tickets may be exchanged at the nearest railway station booking office for going back by rail to the station nearest the pier you embarked at.

Confirmation of all details can be obtained from WHI 2074.

ORGANISED TOURS

A circular sightseeing tour through 21 miles of London's main central streets runs every hour, at 11 am and noon, then 2-5 pm from Buckingham Palace Road coach station (near Victoria Station). London Transport also run conducted coach tours to famous showplaces around London – e.g. Hampton Court, Windsor and the Tower of London. Seats are bookable – for details contact London Transport (ABB 5600).

To Port of London: Motor launches leave Tower Pier (Tower Hill) every Saturday from 21 May at 2.30 returning about 6. Cost is 10s, or 5s for children under 16, who must be accompanied by an adult. Advance bookings necessary – telephone Public Relations Officer at ROY 2000. Refreshments available on launch – no disembarkation allowed. Guide gives running commentary.

Canal Cruise: Traditionally painted canal boat *Jason* does interesting cruise of 1 hr 20 mins along the most picturesque part of the Regent's Canal in the heart of London – passing through a tunnel under the Edgware Road, passing Regent's Park and the Zoo – to Camden Town locks, then back to Little Venice. From 9 April-27 May on Saturdays and Sundays only at 2 and 3.30. Fare 4s (children accompanied 2s). Also a cruise on Saturday evenings along the Grand Union Canal to Greenford and return, departing at 7 and arriving back at about 10.45. Includes short stop at a waterside inn. Fare 7s 6d. Bookings: Canaletto Gallery, W9 (CUN 3428).

Burberrys take a modern look at tradition

A modern store that believes in its old-established tradition of quality—that's Burberrys in London's Haymarket. This store is the home of the famous 'Burberry' so, naturally enough, you will find here the world's most comprehensive range of Burberry rainwear—but that's not all! Whether you seek classic knitwear, cashmeres, tailoring in the finest British woollens cloths weekend, town or country wear, you'll find them all at Burberrys. The theme for both men and women is quality plus a sense of style. So, a visit to the store that offers all that's best in British clothing is a must on your itinerary. Burberrys in the Haymarket, London, S.W.1.—just around the corner from Piccadilly Circus.

BY APPOINTMENT TO HER MAJESTY THE QUEEN WEATHERPROOFERS BURBERRYS LIMITED HAYMARKET, LONDON

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ST. GEORGE'S HOTEL
LANGHAM PLACE

This modern hotel is only a stone's throw away from Oxford Circus. The panoramic Roof Top Restaurant (6.30 p.m. till midnight) offers a breath-taking view of London from every table. Air-conditioned bedrooms (83 of them) each with their own private bathroom, telephone and radio. Car Parking. *Reservations: LANgham 0111 (STD. 01 LAN).*

BROWN'S HOTEL
Dover St. & Albemarle St. This world-famous hotel maintains the character of the great pre-1914 hotels. Fine restaurant, cuisine and cellar. Late theatre suppers served from 9.15 p.m. in the "St. Georges" Bar. Car Parking. *Reservations: HYDe Park 6020 (STD. 01 HYD).*

HERTFORD HOTEL
Bayswater Rd. Overlooking Kensington Gardens, this modern hotel has a Grill Room Buttery which stays open from 8 a.m. till 10 p.m. every day. There are 77 studio bedrooms (with own bathrooms) designed for living and working in as well, And 16 private suites too. Basement parking for 30 cars. *Reservations: AMBassador 4461 (STD. 01 AMB).*

BARKSTON GARDENS HOTEL
Earls Court. For air travellers it's only a few minutes' walk to the West London Air Terminal. Recently remodelled. It has 65 bedrooms and 20 bathrooms, a passenger lift and the peace of a London square which it faces. Car Parking. *Reservations: FREmantle 7851 (STD. 01 FRE.)*

**** SPECIAL EVENT! ****

BURFORD BRIDGE HOTEL
Box Hill, Nr. Dorking. **Sunday 19th June** 8.30, Orchestral Concert of 18th Century Music in the Tithe Barn. TICKET (includes dinner at 7 and coffee) £2.15.0. Concert only and coffee £1.0.0. *Tel: Dorking 4561 (STD. ODO 6).*

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Head over to HEAL'S

THE OBSERVER
Simple Girl's Guide to Kitchens is boiling over at Heal's now. Each department has something to show you. It's the most colossally colourful culinary collection —so come and see it yourself, before June 24th on the 4th floor at Heal's.

Heal & Son Limited,
196 Tottenham Court Road,
London W.1. MUSeum 1666

OTHER PEOPLE'S HOMES

If you are literary-minded you might like to see where some of the masters of English literature wrote some of their works. The following homes are open to the public:

Dickens House, 48 Doughty Street, WC1.
The novelist lived here from early 1837 until late 1839, and here he established his reputation, finishing *Pickwick Papers*, *Oliver Twist* and *Nicholas Nickleby* and starting work on *Barnaby Rudge*.

Among the relics are letters, original manuscripts, first editions and photographs. His study is still to be seen with the furniture and reading desk he used. In the basement is a reproduction of the Dingley Dell kitchen. Open Mon-Sat 10-12.30 and 2-5. Admission 1s 6d (children 6d).
How to get there: Underground Russell Square. Buses 5, 5c, 19, 38, 38a, 170, 172, 253a to John Street, or 17, 18, 45, 168a to Guilford Street.

Dr Johnson's House, 17 Gough Square, EC4.
The great man lived in this house, close to Fleet Street, from 1748 to 1759, and it was here that he compiled his famous dictionary; here too he began *The Rambler* and finished his play *Irene*.

On view are his manuscripts, a lock of his hair, and the "tea equipage" given him by Mrs Thrale. Open Mon-Sat 10.30-5. Admission 2s.
How to get there: Underground to Blackfriars. Buses 4a, 6, 9, 11, 13, 15 to *Daily Telegraph* Building in Fleet Street.

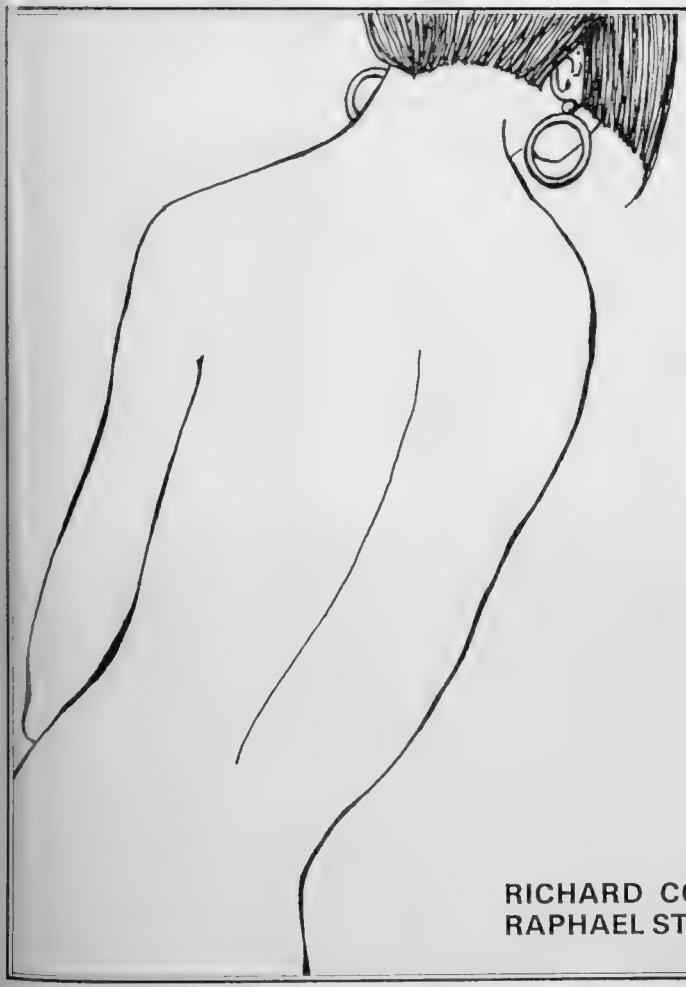
Carlyle's House, 24 Cheyne Row, Chelsea, SW3.
Dates from the early 18th century and in it Thomas Carlyle lived from 1834 until his death in 1881. Excellently maintained by the curator as Carlyle lived in it, and on view to the public are all the portraits, letters, clothing, manuscripts, books and paraphernalia that he collected.

In this house Carlyle was visited by all the literary giants of the day – Tennyson, Dickens, Kingsley, Ruskin, Emerson and Leigh Hunt, who wrote his poem "Jenny Kissed Me" in the front room on the ground floor. See too the little "soundproof" room, 7-ft square, with double walls that Carlyle had installed in a vain search for peace and quiet, but which he found hopeless to work in because of all the railway whistles and bells he could still hear.

Carlyle's statue is in the Embankment Gardens opposite Cheyne Row. House open daily (except Tuesday), 10-1 and 2-6. Sun 2-6. Admission 2s. Children and students 1s.
How to get there: Underground, Sloane Square, then buses 11, 19, 22; or South Kensington, then buses 45, 49.

Keats' House, Keats Grove, NW3.
A lovely Regency house in one of the most pleasant roads in London, very close to Hampstead Heath. Under the trees in the old-world garden Keats wrote his famous *Ode to a Nightingale*. Open Mon-Sat 10-6.
How to get there: Underground, Belsize Park or Hampstead. Buses 24, 45, 63a, 187, 239.

Beside the lake in St James's Park, *f*5 at 1/250th sec.



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Trafalgar Square's famous pigeons – and Big Ben looming up. Taken from the steps of the National Gallery. *f*5 at 1/250th sec.

PAGEANTRY

Changing the Guard: There are two ceremonies: One is the Changing of the Queen's Life Guard at the Horse Guards, Whitehall, the other the Changing of the Queen's Guard at Buckingham Palace.

The Queen's Life Guard, mounted on black horses, is provided by the Household Cavalry. It is changed every morning alternately by the Life Guards and the Royal Horse Guards, so that both regiments are present at each ceremony. The new guard arrives at Horse Guards arch as the clock above strikes 11 (10 on Sundays) and forms up facing the old guard across the forecourt. The ceremony lasts about 20 minutes. The guard is inspected on foot at 4. The forecourt is small, so get there as early as you can.
How to get there: Underground stations, Strand, Trafalgar Square, Charing Cross, Westminster, or St James's Park. Any bus to Trafalgar Square or Parliament Square.

The Queen's Guard is provided by the Brigade of Guards. Except on rare occasions it is changed every morning at Buckingham Palace. The new guard marches behind a band from Wellington or Chelsea Barracks and arrives in the forecourt at about 11.30. The ceremony lasts half-an-hour. In bad weather, however, there is no formal ceremony.
How to get there: Underground, St James's Park, Victoria or Green Park: Any bus to Victoria, Trafalgar Square or Hyde Park Corner.
Ceremony of the Keys: Tower of London. The ceremonial locking-up of the Tower for the night. Spectators can watch from the inside and are then let out through the wicket gate. It takes place nightly at 9.50 and it is necessary to apply for a place beforehand to the Resident Governor, giving alternative dates and the number you wish to bring. Try and get there early enough for an explanatory chat with a Yeoman Warder (impressive in traditional red coat and pre-Elizabethan hat). The ceremony involves presenting arms at each g[illegible]e, various challenges of "w[illegible]o-goes-there," unusual [illegible]ill manœuvres and finally a moving Last Post and "[illegible]od Preserve Queen Elizabe[illegible]." *How to get there:* Un[illegible]er-ground to Tower Hill: Bu[illegible]es 42, 78.

When the ceremony is over, have a look at the l[illegible]ol of London, visible betw[illegible]en the trees. Eat beforehan[illegible]at one of best Chinese resta[illegible]ur-ants in London – the G[illegible]ood Friends in Salmon Lane, [illegible]14 (EAS 5541) – it's essential to book.
How to get there: 15 bus, [illegible]nd take another 15 back to [illegible]ld-gate and walk down [illegible]he Minories to the Tower. Allow about 30 mins to get from restaurant in time for C[illegible]re-mony of Keys.

MUSEUMS AND GALLERIES

Some lesser known ones well worth a visit include:

Bethnal Green Museum in the East End – Cambridge Heath Road, E2. You can see here the most important surviving example of pre-fabricated iron-and-glass building, made for the Great Exhibition of 1851. Also a wonderful collection of Victorian dolls, all immaculately dressed; a superb Currie dolls' house which has a private chapel with a priest saying Mass; and, beautifully preserved, the silks, satins, brocades and high-buttoned boots worn by the real live girls who owned the dolls. Open Mon-Sat 10-6, Sun 2.30-6.

How to get there: Underground to Bethnal Green; Buses 8, 8a, 106, 106a, 253, 253a.

Horniman Museum, London Road, Forest Hill, SE23.

Off the beaten track (but a chance for overseas visitors to see London's sprawling suburbs), and well worth a visit, especially if you have children.

Of special interest: all forms of witchcraft gadgetry used by African tribesmen, head-hunters' tom-toms, weird masks for tribal war dances, primitive musical instruments, mummies, and a real working beehive under glass. Also an excellent aquarium. Open Tues-Sat from 10.30-6, Sun 2-6.

How to get there: British Railways to Forest Hill. Buses 12, 63, 176, 176a, 185. (NB. The Grove Tavern, five minutes away in Lordship Lane, has an enormous garden, restaurant and snack bar. Children are welcome in the garden.)

Surgery 100 years ago: The old operating theatre of St Thomas's Hospital, Chapter House, St Thomas's Street (at the back of Guy's Hospital), SE1.

This is the only surviving early operating theatre, with a 19th-century wooden operating table bearing notches where the operating knife might have slipped, and a few burns where the unsterilised surgeons probably laid their cigars to rest whilst they performed some intricate bit of surgery. The blood used to be caught in a box of sawdust which the surgeon used to kick around with his foot to get to the appropriate place. Little imagination is needed to imagine the horrors of enduring an operation here – the primitive instruments on display conjure up all sorts of terrifying images – and there's a book available in which you can read all about it if you want to know more.

Reassure yourself with a view of the rebuilt Guy's Hospital as you go out. It is ultra-modern, well decorated, and will make you glad you live in the 20th century.

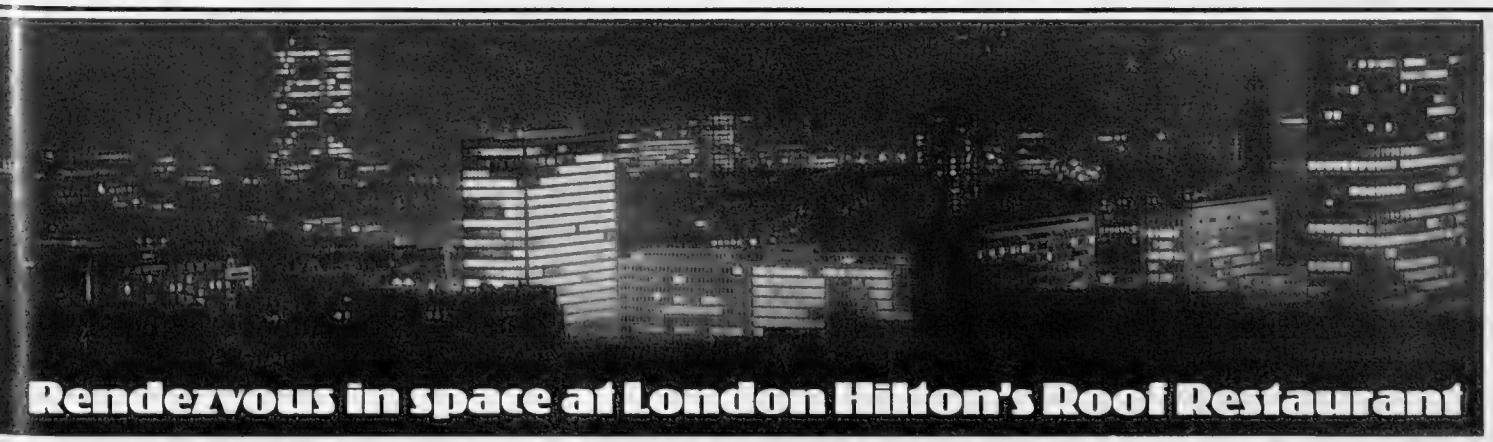
The old operating theatre is open Mon, Wed and Fri, 12-2. Admission 1s 6d.

How to get there: Underground to London Bridge. Buses 7, 8a, 10, 13, 18, 21, 35, 35a, 40, 43, 44, 47, 70, 95a, 133 or 257.

Sir John Soane's Museum, 13 Lincoln's Inn Fields, WC2. Sir John Soane was a learned architect who designed the first Bank of England and suggested the plan for Belgrave Square to the Earl of Grosvenor's architect. He was also an avid curio-hunter, and this museum (once his home) is packed from attic to basement with antiquities, paintings (including some excellent Hogarths), period furniture and assorted knick-knacks from all over the world. Architectural students will find 20,000 architectural drawings on display. The design of the house is fascinating – especially the ingenious ways in which Soane used mirrors. It is probably worth a second visit. Open Tues to Sat 10 am to 5 pm.

How to get there: Underground: Holborn. Buses 7, 8, 22, 23, 25, 32, 68, 77, 77a, 170, 172, 188, 196.

Left: Detail from the Victoria Fountain, the Mall. *f*5 at 1/250th sec. Right: Uniforms in the Mall. *f*5 at 1/250th sec.



An out of this world evening. Dancing and fine food. "All systems go" at the London Hilton Roof Restaurant. For reservations phone HYDe Park 8000.

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LONDON AT WORK

It's fine for you – you are on holiday. But Londoners are working and sometimes it can be possible and fascinating to watch them at it:

House of Commons: For live viewing of the democratic system at work, try and get into the Strangers' Gallery, admission free. Overseas visitors should get tickets from their Embassy or Dominion House; if British, apply to your own MP. Ticket holders are admitted Mon-Thu at 2.30 (Fri, 11), in time to see the Speaker's Procession. Non-ticket holders are admitted Mon-Th after 4, but must be prepared to queue outside St Stephen's door. As this might involve waiting for over two hours or more, it is advisable to phone the House of Commons (WHI 6240) and ask them how long you will probably have to wait. You can also ask them the topic of the debate, and (if it looks like being a lively one) how long the House is likely to be sitting.

A pub nearby to visit is St Stephen's Tavern, the House of Commons local where you can be sure of spotting a few famous faces and perhaps overhearing a bit of political chit-chat as you sip your beer. Good lunches served in restaurant 12-3, dinners 5.30-10. Excellent wine list and hot and cold snacks at bar. By special arrangement with the House, the Parliamentary Division bell rings in the restaurant to summon MPs back to work.

How to get there: Tube and buses to Westminster.

Stock Exchange, 8 Throgmorton Street, EC2.

The Stock Exchange is colloquially known as "The House" and until recently the mysterious dealings of brokers and jobbers were carried on behind closed doors. Now visitors can watch (but not hear) from the glassed-in gallery above and there are guides who will explain all and answer queries. It's a good idea to telephone beforehand (LON 2355) and book a seat to see the explanatory films. Visitors' Gallery open Mon-Fri 10.20-3. Admission free.

How to get there: Underground, Bank or Monument. Buses: 6, 6a, 6b, 7, 8, 9, 11, 15, 21, 22, 23, 25, 76, 133.

Telephone Exchange, Faraday Building, Queen Victoria Street, EC4 (CIT 4174). Here you can see demonstrations of how subscriber trunk dialling works, and also listen to the operators connecting calls to countries all over the world. A guide takes parties round and explains all. Tour lasts about two hours. Mon-Fri 10, 2, and 6. Arrangements for a visit should be made by contacting Telephone Manager, Long Distance Area (address as above).

Whitefriars Glassworks, Tudor Road, Harrow, Middlesex.

See glass being blown into vases, bowls and all sorts of other shapes and sizes. Book ahead in writing or phone HAR 1527. No children under 14 admitted.

How to get there: Tube to Harrow and Wealdstone.

The Law, Central Criminal Court, Old Bailey, EC4.

Entrance to public galleries is in Newgate Street, 10.15-4. The Old Bailey was built on the site of the notorious Newgate Jail, demolished in 1902, and until 1868, when public executions were stopped, people used to watch them from the Magpie & Stump – Charrington's pub opposite – where legal men and detectives still pop over for refreshment during recesses, and where you can either have a hurried snack of cold food or a full meal in the light and pleasant upstairs restaurant.

To hear cases at the Old Bailey, best get there half-an-hour early to be sure of getting a seat, or earlier still if a particularly interesting case is being heard. If you just want to see the buildings, small groups are taken on conducted tours at 11 on Saturdays or when the courts are not sitting.

How to get there: Underground to St Paul's. Buses 4, 4a, 6, 6a, 6b, 7, 8, 9, 11, 13, 15, 18, 22, 23, 25, 141, 141a.

PITLOCHRY HYDRO HOTEL
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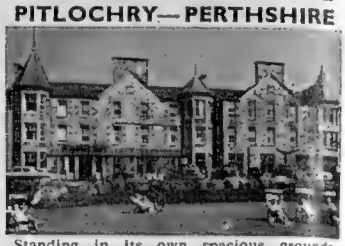

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Favourite spot for the younger tourist – the Tower of London. Pictured are a visitor, a Beefeater and an Irish Guards NCO. f5 at 1/250th sec.

FOR CHILDREN

Regent's Park Zoo: Wild animal population of over 10,000, magnificent aquarium and special children's section. Best to avoid weekends for your visit as Londoners flock there. The main Zoo opens from 9-7. Admission 5s (except Monday 3s and Sundays, 9-1, 7s). Children half-price. Children's Zoo opens from 10.30-6. Admission 1s, children 6d.

Try to fit in the main Zoo attractions, which are: Bathing of elephants at 11.30; chimpanzee tea party at 4; chimpanzees' intelligence tests in Children's Zoo at 12, 2 and 3; riding on camels, llama cart rides in main gardens at 1.45-3.45 (except Sundays); pony rides in Children's Zoo 10.30-4 (except Sundays); feeding times: sea lions at noon and 3.30, pelicans at 2.30, penguins (near Lion House) 4, lions and tigers 3 (except Wednesdays), eagles 3.30 (except Wednesdays), reptiles at 2.30 (Fridays only).

Lunch at the Zoo restaurant – good food and special facilities for children, such as high chairs and half-portions. You can also hire push-chairs for tired toddlers at main gates.

How to get there: Underground: Camden Town or Baker Street then bus 74. Buses 3, 39 (Mon-Fri), 53 (daily). Or take a trip on the Zoo Waterbus: Sun 2-6, Mon-Sat 10-6. Departures from Delamere Terrace, Little Venice (few minutes' walk from Warwick Avenue tube) to the Zoo, every hour, on the hour. Cost (including Zoo admission) 7s, children 3s 6d (Mon 5s, children 2s 6d). Waterbus leaves Zoo to return to Little Venice on the half-hour. Waterbus fare only 2s, children 1s.

Royal Mews, Buckingham Palace Road, SW1.
Open Wednesday and Thursday afternoons, 2-4. Here the royal coaches and horses used on State occasions are kept. They include the State Coach designed for George III and used for coronations, the Irish State Coach bought by Queen Victoria in 1852 and used for State Openings of Parliament, the Glass State Coach bought by George V in 1910 and now used for Royal weddings, and several State landaus and carriages for other great royal occasions. Stables are resplendent in soft pastel colours, and the horses magnificent, grouped together in bays, blacks, duns and greys with tails plaited with ribbons. Admission 2s 6d adults, children 1s.
How to get there: Underground and buses to Victoria station.

Pollocks Toy Museum and Toy Theatre, 44 Monmouth Street, WC2.
Permanent exhibition of old toys from all over the world. Of interest to children of almost any age (but they don't welcome crawling babies). You can spend a happy hour looking round. Besides the museum, good modern toys are also on sale. Admission free. Open Mon-Sat, 10-5.
How to get there: Underground or bus to Leicester Square.

British Transport Museum, Clapham High Street, SW4.
Fascinating for everyone, but especially boys. Locomotives from early ones with great copper domes to retired giant steam engines; the first sleeper – a stage coach with a stretcher arrangement between the seats made so that Queen Adelaide could take a nap; royal saloons complete with all fittings made for Queen Victoria. A must for every transport enthusiast. Mon-Sat 10-5.30. Admission 2s 6d, children 1s 6d.
How to get there: Underground to Clapham Common. Buses 35, 37, 45, 88, 118, 137, 155, 181, 189.

Captain Scott's "Discovery," Victoria Embankment between Waterloo and Blackfriars Bridges.
Access to wardroom, Scott's cabin with relics of his Antarctic voyages, upper deck and bridge. Cabins still marked with the names of the former occupants. Open to public daily, 1-4.45.
How to get there: Underground to Temple (not Sunday). Buses 109, 155, 168, 170, 172, 177, 184.

CHILDREN'S NEEDS:

Prams, cots, push-chairs, high-chairs and playpens can be hired by the week from Harrods, Knightsbridge, SW1 (SLO 1234).

Baby sitting: Excellent service provided by Babyminders, 88 George Street, W1 (WEL 3515). Rates are 5s an hour for evening baby-sitting, 5s 6d for daytime sessions.

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BY APPOINTMENT DRAPERS TO H.M. QUEEN ELIZABETH THE QUEEN MOTHER — FREDERICK GORRINGE LTD. LONDON

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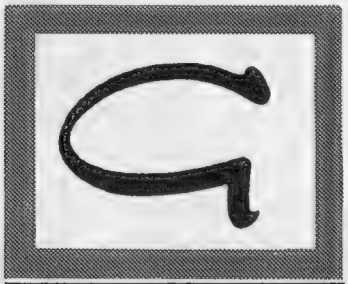
Here you'll find the most fascinating store in London – Gorringes, the new store that's over 100 years old. New departments, new features and the latest merchandise abound in the completely rebuilt Gorringes.
Start on the ground floor . . . see the best in men's wear . . . in ladies' knitwear and blouses . . . in handbags and accessories. Then gradually working your way up, visit the fashion floor with more than fifteen different departments – all catering for every conceivable taste. Spend some time on the second floor, where elegant English China is displayed side by side with the best in glassware. Next enjoy the sheer luxury of Oriental and British Carpets; the new Instant Furnishing Department; and the men's tailoring department.
Finally, end your visit relaxing in our restaurant over coffee, lunch or tea.

LATE NIGHT SHOPPING WEDNESDAYS & THURSDAYS – 7 pm.
SATURDAYS till 1 pm.



GORRINGES

Buckingham Palace Road London, SW1. VICtoria 6666

WOMEN'S SHOPS

London is now reputed to be the "swingingest" city for fashion. Our leading young designers make headline international news and small boutiques are opening up all over the town where you can buy exciting clothes. Some boutiques to visit are:

Bazaar, 46 Brompton Road, SW3 (KNI 6771); open from 9.30-6, Sats 9.30-1. (Near Knightsbridge Underground Station). The original boutique – opened about nine years ago by designer Mary Quant who is the one most responsible for the new fashion scene in this country. They stock all the Quant "Ginger Group" collection (dresses from £4 19s 6d) and also clothes by other leading designers, for all ages and price groups. Super hats, stockings, trousers, separates, handbags.

Also at 138a King's Road, Chelsea, SW3 (KNI 5300). Open from 9.30-6 Mon-Sat, except Thursday, when it closes at 1.0. (Tube to Sloane Square and walk up King's Road.)

Biba, 19-21 Kensington Church Street, W8 (WES 6287).

Worth a visit just to look at all the dolly-birds dressing up in fancy gear. To shop, go on a weekday – just to look, go on a Saturday morning when the whole of Chelsea's under-25s age-group seems to be there.

Accent is on up to the second fashions and cheapness – it's the only place where you can buy something without asking the price first. Dresses around the £2 15s mark, but you have to be thin – and prepared to wear your skirts shorter than short. Lots of beads, hats that go with the dresses, bags, stocking, shoes, sunglasses, beachwear.

Open from 9.30-8 on Mon, Wed, Thurs and Fri. Till 1.0 on Tues, and 5.30 Sat. Nearest Underground, Kensington High Street.

Annacat, 23 Pelham Street, SW7 (KEN 0586).

Elegant boutique for any age group – accent here is on "After-six" clothes. Lots of evening dresses with Edwardian look (puff sleeves, high necklines) and super evening cocktail and trouser suits in printed silk organza and crepe. Also good for evening accessories, jewellery. All clothes exclusive. Average price for short dresses is about 11-15 guineas. Long dresses from about 20-40 guineas.

Open from 10-6.30, Sats 10-1. Nearest Underground, South Kensington.

Top Gear, and Count Down, 135 & 137 King's Road, Chelsea, SW3 (FLA 7117).

Accent on kooky clothes – short, short skirts for young people. Lots of Tuffin and Foale clothes and dresses, and trouser suits etc by other leading young designers (many of them exclusive to these boutiques). Also exciting accessories – bags, shoes, hats, jewellery etc. Price range of dresses at Top Gear about 5-15 guineas. Count Down slightly more expensive – about 7½-18 guineas.

Open from 10-8 Mon-Sat (Thurs till 1). Nearest Underground, Sloane Square, then walk up King's Road.

Quorum, 52 Radnor Walk, SW3 (FLA 9497).

Design for young people, but lots of women over 40 find things they like here. Clothes are well made. Dresses in the 12-15 guineas price range but more sensational things at around 20-25 guineas. All clothes made up exclusively for Quorum and fabrics designed exclusively by Celia Birtwell. Good suits, trouser suits, jewellery, perfume, belts – a few hats.

Open from 10-6 Mon-Sat. Nearest Underground, Sloane Square (Radnor Walk is just off King's Road).

Maxine Leighton, 22 Conduit Street, W1 and 28a Hampstead High Street, NW3.

Where you will bump into lots of famous faces from the theatre. Very expensive – 90 per cent. of the clothes are exclusive – and French – and though you can find some dresses at around the 12½ guinea mark most of them are well up in the 20 and 30-100 guineas price bracket. Excellent designs in casual wear and elegant, off-beat cocktail dresses. Garotype hats at around 3½ guineas. Beaded handbags, hair ornaments, belts, earrings etc. For any age group with money.

Open 9.30-5.30, Sats till 1. Nearest Underground to Conduit Street is Oxford Circus; to Hampstead High Street, Hampstead.

Medway Bagagerie, 77 Knightsbridge, SW1.

Newest accessory boutique (opened 3 May), it has a tie-up with Bagagerie of Paris. In fact they have a hot line to Paris – fashion consultant Jill Haas who lives there advises on all the latest ideas so that they can be followed up in London immediately. French shoes by Carel and Cerce Roma of Paris (from 3-10 guineas); exciting luggage in velvet deck-chair stripes with shoes to match. Crochet beach bags with hats to match; patent bags in an enormous range of colours. They also have a fashion co-ordinator in London who matches up all accessories. Extensive price range.

Open 9.30-6, Sat 1. Nearest Underground, Knightsbridge.

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CABS

MEN'S SHOPS

Carnaby Street: Now London's (nearly) most talked-of street, and worth a visit even if the new, way-out men's "gear" boutiques are not your style. Lots to gaze at both in windows and on pavements. Get there by taking bus or tube to Oxford Circus – Carnaby Street is just behind, and runs parallel to Regent Street.

Tailors: If you want to get a Savile Row suit *à la* James Bond go to Anthony Sinclair, 29 Conduit Street, W1 (MAY 6682) who made all the suits for Sean Connery's 007 appearances. Suits cost from 70 guineas and usually take about two months to make, but they might manage to give you sufficient fittings while you are in London.

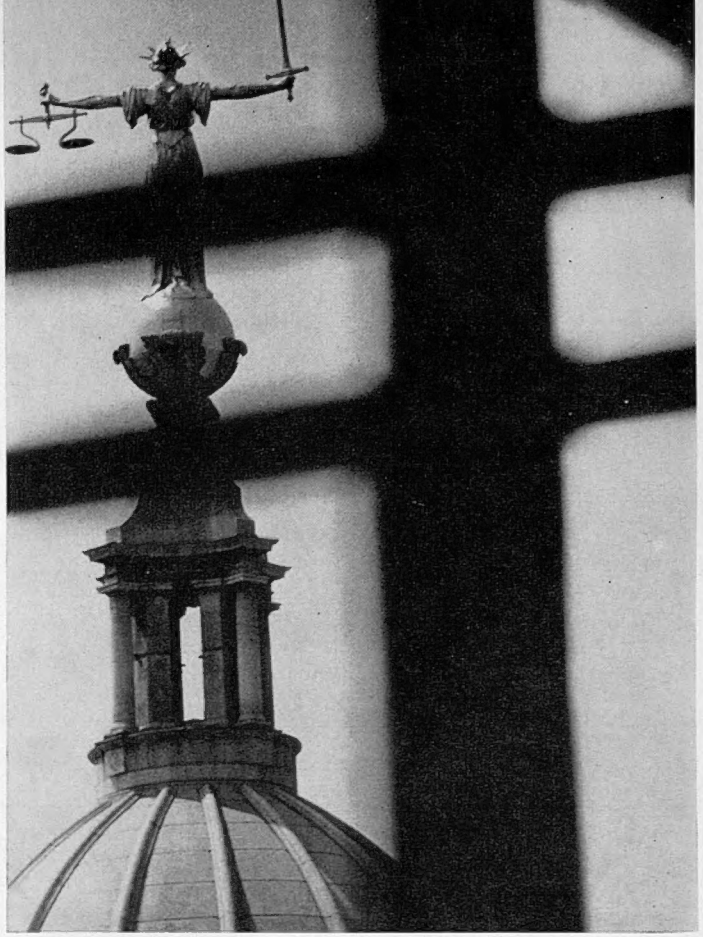
Blades of Dover Street (25 Dover Street, W1, HYD 8911) is the haunt of the younger aristocracy, theatrical set and men-about-town. Normally suits cost from 65-70 guineas and take about six weeks, but they run a special 10-day express service which costs 15 per cent. extra.

Off-the-Peg Suits: From Aquascutum, 100 Regent Street, W1; Simpsons, Piccadilly, W1 (also very good for casual clothes); Harrods of Knightsbridge and John Michael shops (see telephone directory for nearest branch).

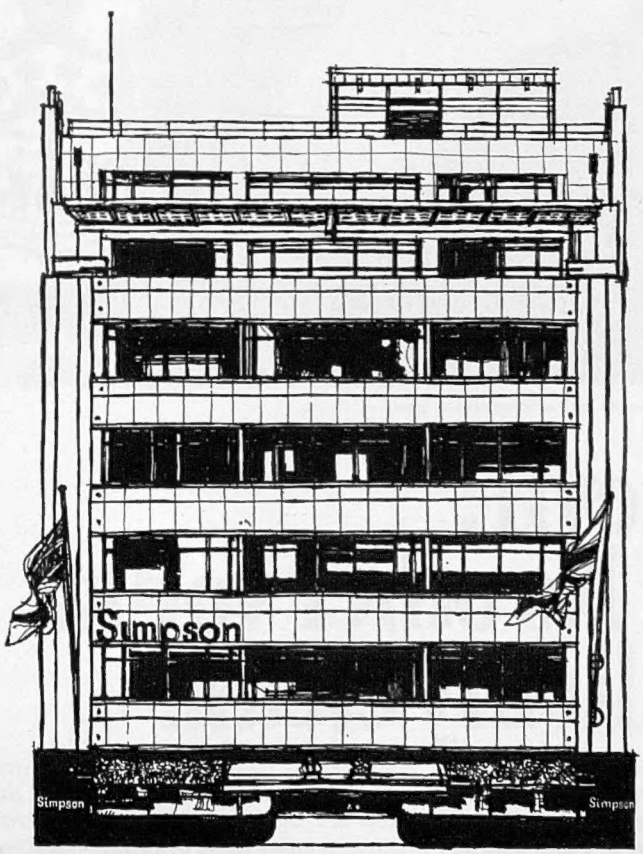
Hats: Even if you don't want to look like a City Gent with a bowler – and can't afford to buy them at the most exclusive bowler-makers in the world, it's worth a visit to James Lock, 6 St James's Street, SW1 (WHI 8874) just to admire the window display of hats since 1800, and to look at the shop itself, which is one of London's oldest – established in 1759. Step inside for old-world courtesy and a bowler that will cost you in the region of £4 17s 6d.

Ties, Cufflinks: Also shirts, scarves, etc from Guy, one of the John Michael chain. Large selection to choose from. Cranbourn Street, W1.

Haircut: Go to where all the stars go . . . Stanley Alwin, 110 Shaftesbury Avenue, W1 (GER 8933). Best to make an appointment. While you are there you might bump into one of their regular clients like Warren Beatty, Albert Finney, Tommy Steele, Bob Monkhouse or half of the Chelsea football team. Razor cuts cost from 13s.



Justice, on top of the Old Bailey. An unusual view from ground level near St Paul's. *f*5 at 1/500th sec.



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Simpson (Piccadilly) is only a bow-shot from Eros. Come and see us: you'll find 8 floors – including 2 for women – of unsurpassed merchandise, all under one roof. Fabulous **DAKS** clothes for men and women; wonderful cashmeres and the finest knitwear from Scotland; specially selected British accessories and the cream of fashions from all over the world. Add the Clover Room restaurant and Madison Bar to relax in, plus the Barber Shop and Theatre Bureau, and you have a veritable shopping paradise.

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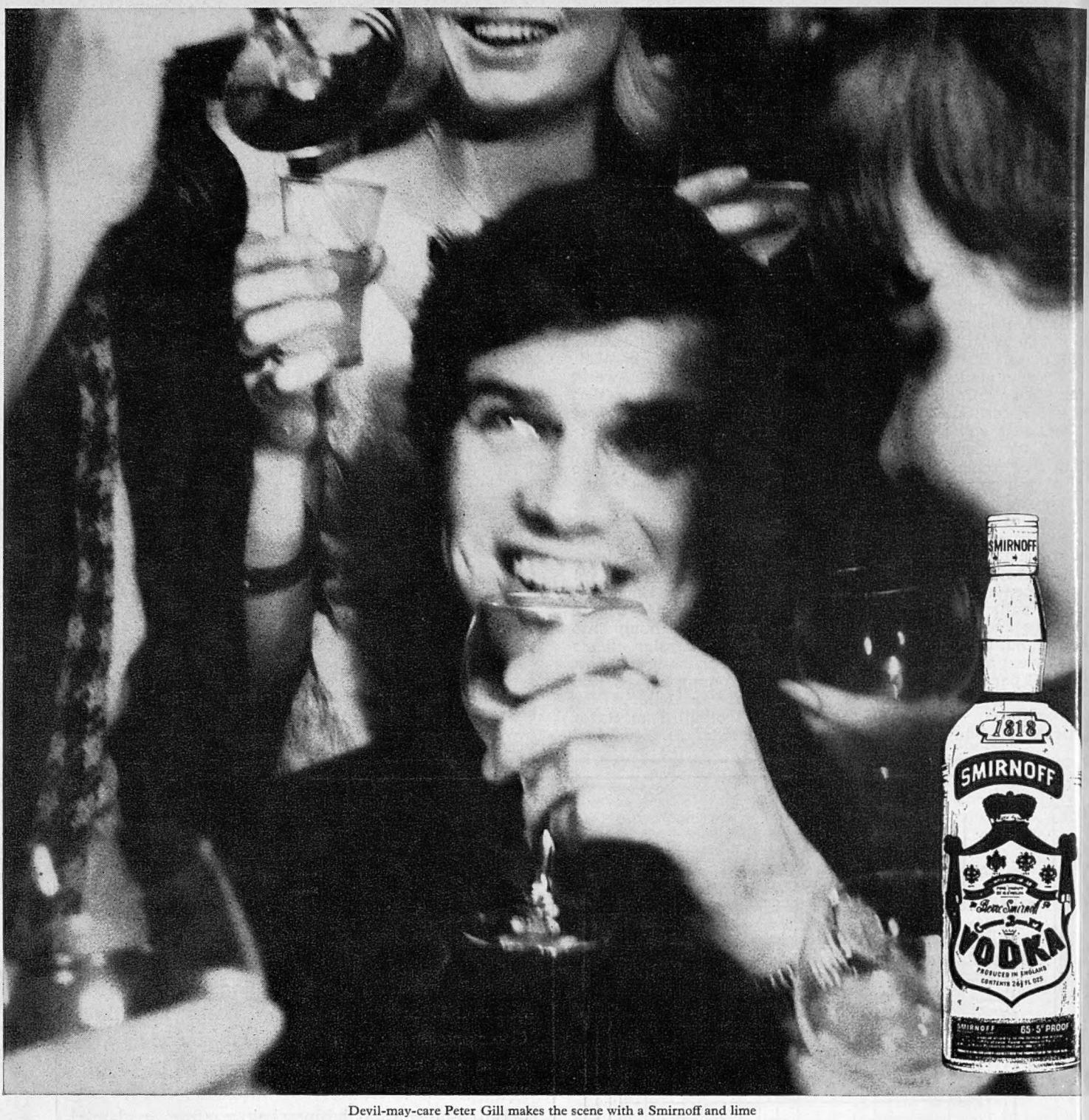


Devil-may-care Peter Gill makes the scene with a Smirnoff and lime

Be a devil! Have a Smirnoff. No other vodka tastes so devilishly clean.

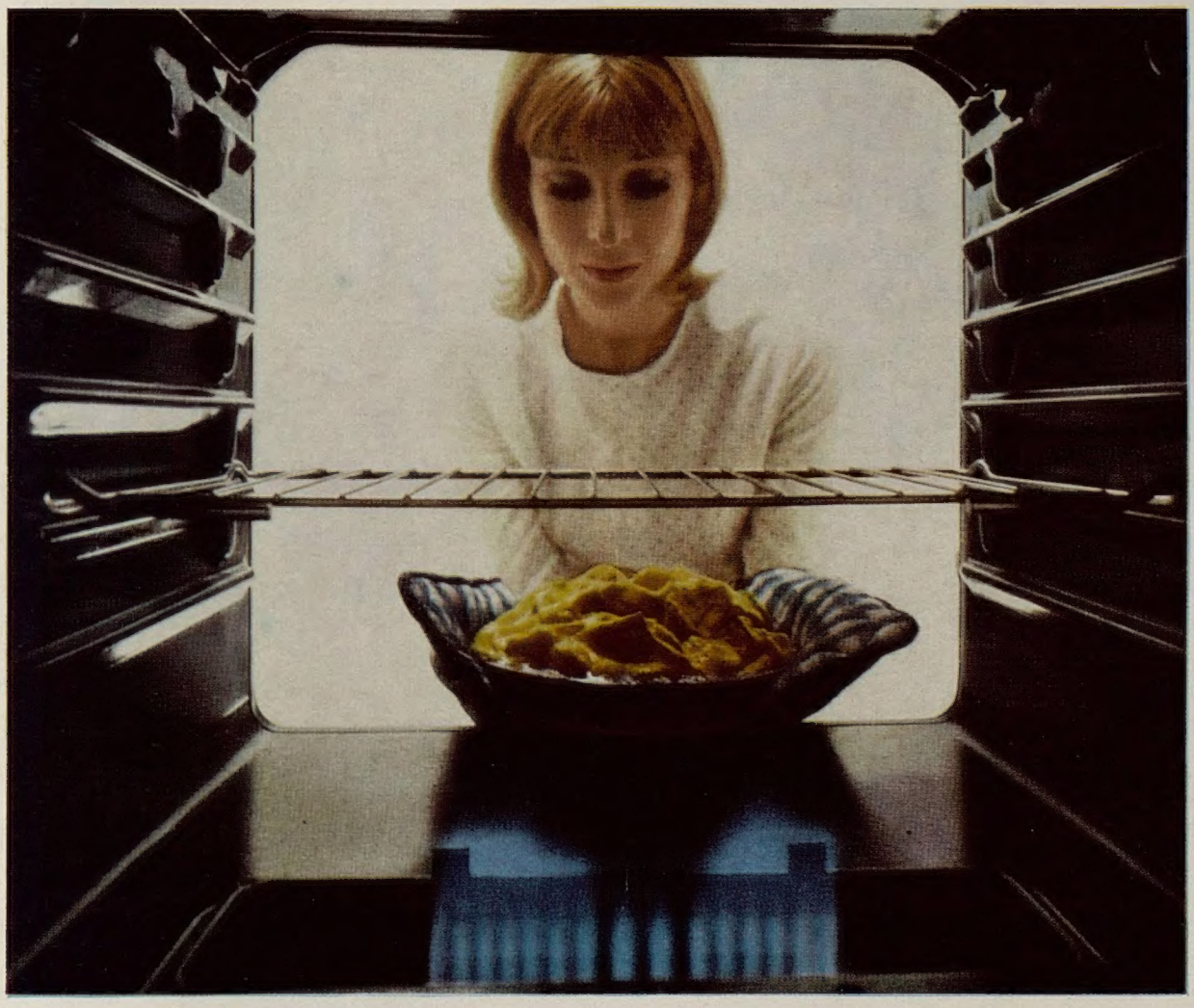
Why does Smirnoff taste so devilishly clean? Only Smirnoff has to fight its way nine times through seven tons of charcoal. The impurities you get in other spirits are taken right out of Smirnoff.

And this gives the Smirnoff drinker a diabolical advantage. You order a Smirnoff and lime. The lime tingles with the spirit's purity. So do you. You become the best of good company (no impurities in Smirnoff to cloud your

spirits). No regrets next morning—Smirnof devilish purity sees to that. Next time y feel like being a devil, have a Smirnoff a lime, orange, tonic or bitter lemon—or an thing you like. Smirnoff will brighten it.

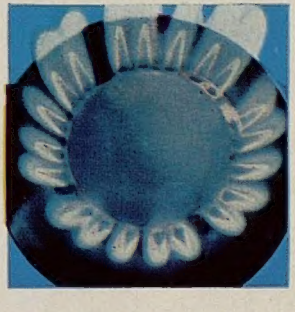
Supplement to *London Life*, 18 June, 1966. Printed by Gale & Polden Ltd., London and Aldershot

High Speed Gas puts you in the cooking picture.



Here's how.

A well-equipped kitchen? Everybody wants one. You can have all the automation you want with High Speed Gas; the flame itself is very much part of the picture, and so are you. But if your cooking's *all* gadgets and automation you feel something is missing: the vital flame of High Speed Gas. High Speed Gas is visible heat, the kind you measure at a glance – automation *plus*. After all, what you can see, you can control. A simple difference, this. Simple enough to make *all* the difference to your cooking.



ECONOMY FOOTNOTE. The special gas 'economy' tariff offers you welcome savings. When you use High Speed Gas for heating as well as cooking, your cooking costs you very little indeed!

'Um casal raro'
(A RARE COUPLE)
MATEUS ROSÉ & CASAL GARCIA
Chelsea Pair of Candelabra, circa. 1755
by Antique Porcelain Co. Ltd.
London and New York.
Photograph by Percy Hennell
AVELEDA
THIS WINE SHOULD BE CHILLED BEFORE SERVING
AVELEDA
CASAL GARCIA
ESTATE BOTTLED
VINHO VERDE
MATEUS
Estate Bottled
ROSÉ
RSL
SELECTED